

University of Warwick institutional repository: <http://go.warwick.ac.uk/wrap>

A Thesis Submitted for the Degree of PhD at the University of Warwick

<http://go.warwick.ac.uk/wrap/56006>

This thesis is made available online and is protected by original copyright.

Please scroll down to view the document itself.

Please refer to the repository record for this item for information to help you to cite it. Our policy information is available from the repository home page.

**An investigation into the space where
drama education and dramatherapy meet.
What does this mean in conceptual and
practical terms for practitioner and
participant?**

By

Clive Holmwood

**A thesis submitted in partial fulfilment of the requirements for
the Degree of**

Doctor of Philosophy in Education

University of Warwick, Institute of Education

June 2012

Table of Contents

Section 1 - Introduction	xv
<i>The Influences that Surround Dramatherapy</i>	<i>2</i>
<i>The Context of Perception.....</i>	<i>4</i>
<i>Drama Education.....</i>	<i>7</i>
<i>Either – Or.....</i>	<i>10</i>
Section 2 - Drama Education and Dramatherapy	14
<i>Section 2 – Introduction.....</i>	<i>15</i>
Chapter 1: Drama, Dramatherapy & Anthropology	18
<i>Theatre & Ritual.....</i>	<i>20</i>
<i>Dramatherapy & Ritual.....</i>	<i>22</i>
<i>Liminality.....</i>	<i>23</i>
<i>Comparison.....</i>	<i>26</i>
<i>Difference.....</i>	<i>31</i>
Chapter 2: Theatre and Therapy	33
<i>Saint Genesius</i>	<i>33</i>
<i>Politics, Dramatherapy & Drama Education.....</i>	<i>36</i>
<i>Catharsis and the Brecht Boal Debate.....</i>	<i>39</i>
<i>Stanislavski, Brecht, Boal, Theatre, Therapy & Inter-Disciplinarity.....</i>	<i>42</i>
Chapter 3: Dramatherapy an historical Overview	50
<i>Therapy, Dramatherapy, Drama Education & Inter-Disciplinarity.....</i>	<i>53</i>

<i>Therapy Pioneers.....</i>	55
<i>Dramatherapy Pioneers.....</i>	59
<i>The 1980's and 1990's.....</i>	65
<i>Present Day Training, Perspectives and Influences.....</i>	66
<i>Current Developments.....</i>	68
Chapter 4: Drama Education	70
<i>Background</i>	71
<i>Drama as Personal & Social Education.....</i>	74
<i>Drama as English.....</i>	76
<i>Drama as Subject</i>	78
<i>Dramatherapy in School.....</i>	81
<i>The Teacher & the Therapist.....</i>	83
<i>Edges in drama and dramatherapy.....</i>	85
Chapter 5: Dramatherapy, Drama, & Story	87
<i>Introduction</i>	87
<i>Dramatherapy Approaches.....</i>	88
<i>Story & Structure.....</i>	89
<i>Story & Therapy.....</i>	92
<i>Story & Drama.....</i>	96
<i>Drama, Story, Dramatherapy Connections.....</i>	99
<i>Section 2 – Reflections.....</i>	101

Section 3 – Research Methodology	104
 Chapter 6: A Review of Methodological Approaches	 105
<i>Introduction.....</i>	<i>105</i>
<i>Case Study.....</i>	<i>106</i>
<i>Ethnography.....</i>	<i>109</i>
<i>Insider & Practitioner Research.....</i>	<i>112</i>
<i>Reflective Practice.....</i>	<i>115</i>
<i>Qualitative and Quantitative Approaches – A Critical Analysis.....</i>	<i>117</i>
<i>Mixed Methods.....</i>	<i>120</i>
<i>Video in Research.....</i>	<i>122</i>
<i>Ethics.....</i>	<i>124</i>
<i>Children as Co-Researchers</i>	<i>128</i>
<i>Comparative Studies.....</i>	<i>130</i>
<i>Interviews.....</i>	<i>133</i>
<i>Chapter 6 – A Review.....</i>	<i>135</i>
 Chapter 7: Practical Approaches	 136
<i>Context.....</i>	<i>136</i>
<i>Chronological Overview of the Research.....</i>	<i>138</i>
<i>September 2007: Conference and Interviews.....</i>	<i>139</i>
<i>September 2007: Initial School Approach.....</i>	<i>140</i>
<i>Quantifiable Survey Practical Approach & Theoretical Underpinning.....</i>	<i>142</i>

<i>April 2008: Upgrade & Methodological Approach: Some Changes & Impact upon Research Development.....</i>	<i>147</i>
<i>June 2008: Primary Log.....</i>	<i>149</i>
<i>December 2008 – April 2009: The Two Schools an Ethnographic Description..</i>	<i>150</i>
<i>Ethical Approval.....</i>	<i>154</i>
<i>Scheme of Work.....</i>	<i>157</i>
<i>Teaching Staff.....</i>	<i>159</i>
<i>December 2008: Introductory session..</i>	<i>160</i>
<i>January to April 2009: Field work Ten Week Sessions</i>	<i>162</i>
<i>January to April 2009: Video, Observers & Additional Logs.....</i>	<i>163</i>
<i>Summer 2009: Additional interviews.....</i>	<i>167</i>
<i>June 2010: Qualitative Data Analysis.....</i>	<i>168</i>
<i>October 2010: Initial Observations.....</i>	<i>171</i>
<i>October 2010: Drama & Dramatherapy – Initial Reflections.....</i>	<i>172</i>
<i>Section 3: Reflections.....</i>	<i>173</i>
 Section 4 - Case Study & Data Analysis	 175
 Chapter 8: On-Line Survey	 176
<i>Introduction</i>	<i>176</i>
<i>Question 1 Current Status.....</i>	<i>178</i>
<i>Question 2 Number of years Qualified.....</i>	<i>179</i>
<i>Question 3 Training.....</i>	<i>180</i>

<i>Question 4 Additional Dramatherapy Questions.....</i>	<i>182</i>
<i>Main Findings – Drama Teachers.....</i>	<i>185</i>
<i>Main Findings – Dramatherapists.....</i>	<i>190</i>
<i>Main Survey Findings.....</i>	<i>195</i>
<i>Interest, Understanding and Communication.....</i>	<i>196</i>
Chapter 9: Context in Drama Education & Drama Therapy	198
Space in Context or Context in Space	
<i>Space in Context</i>	<i>202</i>
<i>The Dual Role of Drama Teacher and Dramatherapist -</i>	
<i>A Space within School. A Case Example.....</i>	<i>205</i>
<i>Drama Teachers in Context.....</i>	<i>208</i>
<i>Dramatherapy Group and Drama Class in Context</i>	<i>212</i>
<i>Size & Selection.....</i>	<i>213</i>
<i>Teaching & Assessment in Context.....</i>	<i>218</i>
<i>Space in Context & Context in Space.....</i>	<i>223</i>
Chapter 10: Discourse in Drama Education & Dramatherapy	225
<i>Introduction.....</i>	<i>225</i>
<i>The Discourse of Progressivism in Drama Education and Dramatherapy.....</i>	<i>228</i>
<i>Language, Drama, Power.....</i>	<i>235</i>
<i>The Discourse of Power and Language within Therapy.....</i>	<i>237</i>
<i>Permission Letters & Written Language.....</i>	<i>239</i>
<i>Language – Two Examples.....</i>	<i>241</i>
<i>Qualitative Survey.....</i>	<i>253</i>

Chapter 11: The Drama in Therapy & Education	259
<i>The Theatre Approach to Dramatherapy</i>	261
<i>Drama and Brief Dramatherapy</i>	266
<i>A Multivariate Approach to Drama Education</i>	268
<i>Four Examples – Introduction</i>	270
<i>School ‘B’ Dramatherapy Excerpt – Boys</i>	272
<i>School ‘B’ Dramatherapy Excerpt – Girls</i>	278
<i>School ‘A’ Drama Teaching Excerpt – Boys</i>	284
<i>School ‘A’ Drama Teaching Excerpt – Girls</i>	290
<i>Perspectives</i>	293
Chapter 12: The Liminal Debate	297
<i>Introduction</i>	297
<i>Dramatic & Therapeutic Liminal Spaces</i>	298
<i>An Arts Therapies Perspective</i>	302
<i>Dramatherapy & Liminality</i>	305
<i>Drama Ritual & Liminality</i>	307
<i>Liminality in Drama Education & Dramatherapy Case Study Examples</i>	309
<i>The Liminal Debate – A New Paradigm Approach</i>	324
Section 5 – Conclusion	326
<i>Roots</i>	327
<i>A Summary of Research Findings</i>	329

<i>A Re-Reading of the Literature Review & Empirical Work.....</i>	330
<i>A Personal Perspective.....</i>	332
<i>Futures.....</i>	335
<i>New Paradigm Approach.....</i>	336
 References	 339
 Appendices	 364

Acknowledgements

There are many people I can thank over a considerable amount of time when considering this research project. It is not just the five years of the research itself but the twenty or thirty years which preceded it. All the very many people who have shared parts of this jigsaw which has eventually lead to this moment; many of whom unfortunately I do not have the space to thank here.

I would like to begin with the one person who started it all off for me, Netta Denville, a truly inspirational drama teacher and youth theatre leader who shaped my earliest years. There are many institutions and individuals that assisted too, my days in the National Youth Theatre, studying at Bretton Hall College: Leeds University, and of course my seminal days at the University of Hertfordshire where I trained as a dramatherapist. I would also like to thank very many work colleagues, especially in the NHS, and clients who have supported and inspired me throughout the years. I would especially acknowledge my time at the University of Warwick where I would like to thank Professor Joe Winston for charting me through difficult waters as my supervisor.

Finally and by no means least I would like to thank Clare, Benjamyn and Maxwell for supporting me over the last several years. Their patience for my head being permanently in a book or a computer screen can never be repaid!

Publications

Early explorations of this work were published in:

Holmwood, C. (2008). An Investigation into the space where drama and dramatherapy meet. What does this mean in conceptual terms, for the practitioner and participant? In eds. Espinosa, R. Jones, I. *Working Papers of the Warwick Sumner Group Volume Four*. Warwick: Institute of Education.

Edited extracts of this work were published in:

Holmwood, C. Stavrou, C. (2012). Dramatherapy and Drama Teaching In School: A New Perspective -Towards a Working Relationship. The role of the Dramatherapist and Drama Teacher within School. In eds. Leigh, L. Dix, A. Gersch, I. Haythorne, D. *Dramatherapy with Children, Young People and Schools Enabling Creativity, Sociability, Communication and Learning*. London: Routledge P.p. 30-38.

Related Conference Papers/Workshops

Holmwood, C. (2007): Workshop: *Metaphor of the Sacrificial Body Within*
Dramatherapy Annual Conference of the British Association of Dramatherapists, 7th -
9th September 2010. University of York St John, York.

Holmwood, C. (2010) Paper Panel: *Parallels Between Social and Psychological Space*
within Drama and Therapy: A Liminal Debate. Theatre Applications. Performance
with a Purpose. 21st – 23rd April 2010. London: Central School of Speech & Drama.

Abstract

The aim of this research is to explore the space between drama education and dramatherapy as practised in the UK and find a way of describing it. I begin by looking at five areas relevant to both professions: theatre and anthropology, theatre and therapy, the history of dramatherapy, drama education and story followed by an explanation of my methodology.

Through two case studies I use the dramatic art form of drama to explore the spaces between these two professions in order to open up a debate around the shared spaces which exist between them. I use the same dramatic activities, exercises and materials as a starting point in two different school environments. In school 'A' I practised as a drama teacher; in School 'B' I practised as a dramatherapist. I then explore the spaces in which drama and dramatherapy exist and consider the space that exists between them through four conceptual lenses: context, discourse, art form and liminal space.

This study shows that the space between the two professions is shifting and nebulous and that it is not an either/or scenario. It will also highlight the historical connections between the two professions and acknowledge that a greater dialogue is required in order for each profession to benefit from the other.

Tables and Illustrated Materials

List of Tables

Table 1 Perception Analysis.....	5
Table 2 Chronological Overview	138
Table 3 Ten Week Scheme	158
Table 4 Qualitative Data Approach.....	169
Table 5 Initial Thoughts on Some Differences	173
Table 6 Drama Teachers Statements on Drama and Dramatherapy	187
Table 7 Statements on Dramatherapist's Attitudes to Drama & Theatre.....	193

List of Figures

Fig 1 Embodied Construct <i>S. Pendzik (2006)</i>	44
Fig 2 Dramatherapy Map 1 (2012) Jennings & Fazakas (unpublished)	52
Fig 3 Your Current Teaching Status	178
Fig 4 Current Dramatherapy Status	178
Fig 5 Years Qualified as a Drama Teacher	179
Fig 6 Years Qualified as a Dramatherapist	179
Fig 7 How would you Best Describe Your Teacher Training?	180
Fig 8 Prior Dramatherapy Training	181
Fig 9 The Country Where you are Doing or Did Your Training.....	182
Fig10 Where you are Completing/ Completed Dramatherapy Training.....	183
Fig 11 Dramatherapists' Main Place of Work.....	185
Fig 12 Drama Teachers' Attitudes to Dramatherapy	186
Fig 13 Teachers Most Powerful Agreements	188
Fig 14 Teachers Most Powerful Disagreements	189
Fig 15 Dramatherapists' Attitudes towards Drama and Dramatherapy.....	191
Fig 16 A Description of Liminal Dramatic & Therapeutic Space.....	300

Section 1

Introduction

Introduction

I begin this thesis with a quote from the Canadian drama educator, Richard Courtney, on dramatherapy:

‘It would be a brave philosopher who tried to pigeon-hole such a field into one of the great traditions of the past. It goes beyond idealism or romanticism, rationalism or determinism. Nor can it be classified as psychology or art, anthropology or aesthetics’ (1988:200).

In this pithy statement, Courtney succinctly states the difficulty of attempting to describe and classify what dramatherapy is. He completes the above statement by suggesting:

‘Rather, it rests firmly on a holistic attitude to human beings and the fundamental beliefs that: 1) dramatic action is a meaning-giving operation; and 2) persons can help one another to become more of human beings’ (1988:200).

The purpose of this doctoral research is to explore the differences and similarities between dramatherapy and drama education; more importantly it is to examine the space between the two professions, describe and explain the overlap, and the potential benefits such an examination may hold for future dialogue.

No one approaches a research project from a neutral position, individual context is central to this process (O'Toole:2006:73). This research is based on my personal experience as a drama educator and dramatherapist, the complexity of each role and when at times and in certain situations I have felt that there is an element of the roles merging together. There is also an element of inter-disciplinarity between these roles which I shall explore further shortly. This research is thus framed within a personal and empirical context.

I shall begin by briefly examining current thinking and definitions by way of an introduction to dramatherapy. I shall then consider dramatherapists' perspectives of drama teachers through a description and analysis of a workshop with professionals in the field. I shall follow this with a brief debate around drama and its place in education and outline the rest of this research.

The Influences that Surround Dramatherapy

As Courtney discusses, there have been a variety of inter-disciplinary influences upon dramatherapy as a profession, a state of affairs further complicated by the range of views held by individual dramatherapists, their own professional training and the lack of depth and breadth in the literature on dramatherapy compared to the other professions it borders, such as psychotherapy and education. This is partly due to the youthfulness of dramatherapy as an emerging rather than an established profession. There are also a range of political influences from both an educational as well as a health/medical perspective, which I shall discuss later.

The British Association of Dramatherapists describes dramatherapy as:

‘A form of psychological therapy in which all of the performance arts are utilised within the therapeutic relationship. Dramatherapists are both artists and clinicians and draw on their trainings in theatre/drama and therapy to create methods to engage clients in effecting psychological, emotional and social changes ...’¹

The fact the professional body acknowledges the duality of the role of the dramatherapist as both clinician and artist is an immediate indication that dramatherapists already exist in a place which is ‘betwixt and between.’

Professor Robert Landy (1993, 1996A, 2001, 2008) of New York University is widely regarded as one of the founders of ‘drama therapy’ in the US.² In an interview with me he stated:

‘My latest thinking is that all drama is about the same thing ... about people creating a distance between the everyday reality and the reality of the imagination ... My feeling is that all forms of drama are potentially therapeutic, that is, they can bring about a greater sense of balance for any human being who has difficulty processing the real world. That doesn’t make it therapy. That is the contract. I the therapist will guide you through to allow you to get back to what you’ve always known to be true’ (Personal interview with the author 8.9.07).

¹ www.badth.org.uk/dtherapy/index.html Accessed 16.5.11

² Spelt using two words in the US one word in the UK.

Professor Sue Jennings, one of the UK's founders of dramatherapy, has suggested that dramatherapy can now be connected to the socio-political field of action methods within social education and is encouraging dramatherapy to make these links.³ She is critical of the arts therapies being treated as discrete practices within the UK and feels that the development of dramatherapy as a 'profession' in itself may not have been the right way to move forward.⁴ Formalising dramatherapy as a profession risks, in her view, a disconnection from the art form from which it came, when dramatherapy changed from 'practice' to 'profession'. I shall discuss the history of dramatherapy and Jennings' role in it later in this research.

Three factors relevant to my thesis are apparent, then, even in this brief opening examination: that dramatherapists are used to duality within their role; that there is a difference between drama being *therapeutic* and drama being *therapy*; and that in the UK due to its historical development dramatherapy has followed a path in recent years specifically aligned to health care and medicine rather than to education.

The Context of Perception

In June 2009 I carried out a workshop with six locally based dramatherapists around the perceptions they had of drama teachers and the perceptions they thought drama teachers might have of them. I divided the group into two and asked half to take on the role of dramatherapists and the other half that of drama teachers. I noted:

³ Jennings S. Pod Cast 17.11.07 <http://creativefrequency.blogspot.com> Accessed 24.6.11.

⁴ Jennings S. Pod Cast 17.11.07 <http://creativefrequency.blogspot.com/> Accessed 24.6.11.

‘The dramatherapy group created an organic flowing swirling piece. The education group consisted of a seated teacher criticising one student, who along with another student continued to repeat the same dance like action swaying their arms into the air. When asked to merge, the dramatherapy group swirled into the other group and swirled around one of the students who looked like she did not like the teacher’s criticism. In the end, all those in the education group bar one did the student’s movements in sync with the dramatherapy group. The one teacher (in role) ran out of the room.’ (Workshop notes 13th June 2009).

What became clear was the divide that appeared to exist in this fantasised constructions as seen below:

Table 1: Perception analysis	
Dramatherapists	Drama Teachers
<i>As seen by dramatherapists in the Role of drama teachers</i>	<i>As seen by dramatherapists in the role of dramatherapists</i>
<i>Out of control</i>	Judgemental
<i>Scary</i>	Inflexible
<i>Imposing</i>	<i>Unable to provide a safe emotional space</i>

The dramatherapists who took part in this workshop evidently had preconceived, perhaps prejudicial, views of drama teachers. One of them, who had worked within a school as a non-dramatherapist, stated in discussion following the workshop:

‘When does therapeutic work become therapy? I’ve witnessed drama that has brought disclosures from young people. I’ve watched those young people and the

impact that has had upon them, leading to them being excluded and being sent to the behaviour unit' (Dramatherapist Comment Interview 13.6.09).

Her concern was that, as Landy has stated, all drama has the potential to be therapeutic but, teaching staff do not have the ability to manage things when drama has therapeutic consequences for young people in schools. She concludes: 'For me it's around the safety containment, the holding and the closure' (Interview 13.6.09).

Another leading U.S. Dramatherapist, David Read Johnson, also questioned this issue of porous boundaries, he told me:

'Obviously there is a difference (between drama and dramatherapy) not the difference between France and Germany, or Yorkshire and north Yorkshire. When does one become another, it's not a line, when does the mountain becomes the foothills become the plains... it's a topographical map not a political map'.

(David Read Johnson personal interview with the author, 8.9.07)

He suggested 'at what point would there be a difference, at a given moment when drama becomes something else, a critical point where you do X instead of Y' (Personal Interview with the author 8.9.07). In other words, there is potential for drama and dramatherapy to veer away from each other at critical points – a moment in Read Johnson's words where they 'bifurcate'. Though identifying these two different spaces is important, in conceptual terms, I am particularly interested in the liminal space between them; not only where drama and dramatherapy meet or veer

away from each other, but where they overlap, become porous, where the boundaries blur and we find ourselves in a place that is neither completely education nor completely therapy.

Drama Education

In considering drama in education it is impossible to escape from both the wider educational and political context and the place drama shares within in its history. I shall examine this briefly here and return to it as appropriate.

According to Ken Jones the 1944 Education Act saw the labour movement as a 'radical political force' (1983:61). He further states that the act 'in effect replaced the elementary school by the secondary modern and offered free state secondary education to all' (1983:62), this also included the school leaving age being raised to 15. In 1969 a series of influential right wing papers began which became known as 'The Black Papers' (Cox & Dyson:1969) which rallied against free state education 'set out to challenge the premises upon which the 1960's alliance had founded its strategies for egalitarian reform' (Hornbrook:1989: 31). During the 1970's there was 'greater stress on education's ideological role in relation to economic development; the relationship of schools to industry was not presented in purely economic terms' (Jones 1983:70). Callaghan himself in what was known as 'The Great Debate' in Ruskin College on October 18th 1976 said:

‘The goals of our education, from nursery school through to adult education, are clear enough. They are to equip children to the best of their ability for a lively, constructive, place in society, and also to fit them to do a job of work. Not one or the other but both.’⁵

Thus began a debate which led to greater government involvement in education which eventually led to Margaret Thatcher’s legacy of a National Curriculum.

From a drama education perspective Hornbrook felt the teaching profession had not considered the aspirations of parents in their children’s education (1989:30) and that the 1960’s had been the last vanguard of a ‘golden age’ (1989:30) of child centred drama in education. Historically educational drama, the preserve of such early drama pioneers as Caldwell Cook (1917) and Peter Slade, (1954)⁶ came out of the educational left, allied with a ‘progressive’ form of education which placed the child at the centre of the learning process. This was influenced by such outstanding precursors as US educator, John Dewey, who noted:

‘The history of educational theory is marked by opposition between the idea that education is development from within and that it is formation from without; that it is based on natural endowments and that education is a process of overcoming natural inclination and substituting in its place habits acquired under external pressure’ (1938:1).

⁵ <http://education.guardian.co.uk/thegreatdebate/story/0,9860,574645,00.html> Accessed 21.5.11

⁶ Peter Slade was to become highly influential in the world of dramatherapy I shall discuss this later.

This is the argument between more formal and less formal approaches to education, traditional and progressive. Traditional approaches refer to acquiring knowledge through rote learning and sitting formal examinations to prove one's knowledge; this however does not necessarily mean one understands it and can use it contextually in a variety of circumstances. Davis states: 'A teacher can only introduce knowledge or skills in a limited range of situations. The idea is that pupils 'generalise', use and apply their knowledge in an indefinite variety of new circumstances' (1998:87). The assumption Davis suggests is whether 'pupil knowledge' can relate to useful performance in employment and other contexts. In the UK we rely upon examination results as a way of assessing the individual skills and knowledge prescribed in a national curriculum. Whole school performance has in recent years been judged by league tables based on the examination results achieved by students based on the UK standard of 5 or more GCSE's at Grades A-C at the end of their formal education at Key Stage 4⁷. The higher the proportion of grades students achieve, the further up the school league table an individual school is placed. Prospective parents see these league tables as being central to the ability of a school to teach their child effectively.

This brief introductory and *selective* overview of dramatherapy and drama education acknowledges the inter-disciplinarity between the professions; that both are influenced within and by contested and diverse thinking in both the areas of education and health, all of which has political ramifications which I shall explore later.

⁷ http://www.education.gov.uk/performance/tables/schools_09/s2.shtml

Either – Or

David Hornbrook as a drama educator acknowledges that the 1980's and 1990's were about integrating 'education with the management of the economy' (1998:41). In Hornbrook's view the reality in the drama classroom was not as idealised as earlier progressive drama educators such as Slade had described. Hornbrook wrote: '... children can be fractious and unpleasant, and that creative stimulation which they have to continuously inject into the successful drama lesson makes quite unique demands on drama teachers' (1998:43). He continued: 'The pastoral idyll of progressivism can sometimes seem a long way off from the battered corridors of inner-city secondary schools' (1998:44).

According to Brooks US influences on dramatherapy sees 'an interdisciplinary field' which requires training not only in dramatherapy but in 'psychology/therapy, drama therapy and other creative arts therapy' (2006:218). Phil Jones discusses that in contrast to teachers, dramatherapists work in a wide range of environments. He notes that 'traditional paradigms of health often separate out the physical illness from the mental health, locate therapy in hospitals and clinics but not in settings such as schools' (2010:10). Dramatherapists traditionally work with small groups or individuals and often refer to the concept of a 'triangle'. Jones describes this as 'the way the therapist, the client and the art form create dramatherapy space together' (2010:10). Their approach is inherently different from that of the teacher.

According to the Oxford English Dictionary, the word teacher means ‘That which shows or points out; an indicator’⁸ and is related to the word for the index finger – literally pointing out. The OED states that therapist means ‘One who practises in therapy, now esp. psychotherapy’⁹ and this can be cross referenced to ‘the healing of disease’¹⁰.

At first glance it would appear the teacher and therapist share little in common. The drama teacher and dramatherapist do share the commonality of drama, central to both practises, and they may operate in the school environment, but rarely in my experience together. It is this simplistic dialectic of opposition and difference that I intend to contest in this research. As Dewey states: ‘Mankind likes to think in terms of extreme opposites. It is given to formulating its beliefs in terms of Either-Ors, between which it recognises no intermediate possibilities’ (1938:1).

Within dramatherapy in education Jones (Leigh et al:2012) feels one tension is a need for ‘policy that creates opportunities for schools to become genuine places for interagency use, rather than creating tensions over available time, for funding, and in satisfying contradictory government or local authority set aims and outcomes.’ (Leigh:2012:20)

Bruce L Thiessen in an article on interdisciplinary integration concludes that:

⁸ <http://www.oed.com/view/Entry/198350?> accessed 27.5.11

⁹ <http://www.oed.com/view/Entry/200465?redirectedFrom=therapist#eid> 27.5.11

¹⁰ <http://www.oed.com/view/Entry/200465?redirectedFrom=therapist#eid> 27.5.11

‘Historically, interdisciplinary exchanges between the sciences and the arts, between science and religion have been valued from a Humean perspective. However, these exchanges have also been challenged by Cartesian philosophy and by the political and economic forces of a materialistic society that discourages the sharing of information among disciplines’ (Thiessen:1998:52).

McFarlane & Harvey in ‘Dramatherapy and Family Therapy in Education’ (2012) devote two large sections in their new book to multi-agency team working and joint working between therapy approaches. All the above writers acknowledge the importance of inter-disciplinarity within institutions and organisations. What I have done in this research is to set up through the literature and research a series of oppositions around education and therapy, in order to break them down and look at the space between them. My interest is in what lies between these two professions, the overlap, how we describe this space and the potential future benefits to students, teachers and therapists alike from getting to know it better. I shall approach this research as a dramatherapist; based on my own historical and empirical experience of working in a variety of educational settings as both drama teacher and dramatherapist.

The rest of this dissertation is set out in four further sections. Section two, chapters one to five, deal with the background to drama education and dramatherapy, looking at five key influences upon both professions, namely: theatre and anthropology, theatre, therapy and politics, the historical backgrounds to dramatherapy, drama education and story. In the introduction to section two I shall

explain the reasons for its selectivity and the reasons why I have set up opposing debates, based on professional experiences, followed by a reflection of this and impact it has had upon my later research. Section three, chapters six and seven, deal with research methodology, providing a theoretical overview and then describing the practical approaches I have used. I shall critically explore approaches discussed and impact this has upon approaches used in the final research. Section four is divided into five chapters. In chapter eight I analyse data from drama teacher and dramatherapist surveys. The following four chapters, nine to twelve, analyse the data from four specific perspectives: context, discourse, drama as art form, and a liminal standpoint. Section 5 draws together conclusions from the entire research.

Section 2

Drama Education

and

Dramatherapy

Section 2 – Introduction

I have stated in the introduction that this research is based on my empirical experience working as both drama educator and dramatherapist over a number of years. In this section I intend to *selectively* examine five key areas which influenced both my training and work within both disciplines. This is not an exhaustive critique, but an examination of critical areas, based upon key personal influences which are pertinent to my research and its process.

Within the following five chapters I will purposely, where appropriate, set up a series of ‘oppositions’, as discussed earlier, between dramatherapy and drama education and other professions so that it magnifies the arguments further when I begin to deconstruct them within section four, where I will challenge these traditional oppositions.

Chapter 1 deals with Drama, Dramatherapy & Anthropology. A key component in my dramatherapy training at the University of Hertfordshire was an acknowledgement of anthropology (Turner:1982, Van Gennep:1960, Schechner:2003) and the impact this thinking has had upon the practice of dramatherapy. I specifically discuss tensions around the use of ritual and Turner’s perception of liminal spaces which impact on my field research later in this thesis. I purposely set up an opposition which compares and contrasts tensions between an anthropological view of dramatherapy and a theatre based approach using the case study of ‘Mary’ (Holmwood 2005), a short paper which I previously had published. The purpose of

this is to illuminate similarities between anthropology and dramatherapy and where in my view they differ.

Chapter 2, Theatre, Therapy & Politics, acknowledges the key personal influences that impacted upon my initial training in my first drama degree and the impact that theoretical therapeutic thinking and practice has upon this. Highlighting the work of such people as Boal & Brecht, who some consider to have opposing views. I will also acknowledge disputed meanings around drama education and dramatherapy. These 'conflicts' will be addressed later in the research. This chapter also acknowledges the political polemics which exist both in and around drama education and dramatherapy.

In Chapter 3, an historical overview of dramatherapy I shall examine key selected pioneers who have influenced my thinking around dramatherapy and who have also impacted upon the development of therapy and specifically dramatherapy. I will also examine the concepts of therapy and inter-disciplinarity within dramatherapy and how it relates to drama education. This chapter again purposely acknowledges the tensions between different therapeutic approaches. As an example I acknowledge the work of Jung - having received several years of Jungian analysis as part of my own development. Though there are specific and direct connections between Jungian thinking and arts therapy approaches I acknowledge the differences that exist as dramatherapy attempts to develop its own specific discipline from an arts perspective. I acknowledge also the powerful historical link between drama education and dramatherapy which I believe is essential.

Chapter 4 from an empirical perspective acknowledges my Master's Degree training in education theatre. I was introduced to key writings and theorists in drama education, and attempted to marry this to my own practice. At that time I had not begun dramatherapy training but was increasingly noticing connections between drama as education and as a social and therapeutic intervention working educationally with diverse populations including adult mental health. As I began my dramatherapy career, often working within schools, the key tensions between these two approaches became more apparent. In chapter 4 I purposely acknowledge these key binary tensions so that I can shed light on this when analysing my own data.

Chapter 5 Dramatherapy, Drama & Story ultimately reflects an element of my practice as both drama educator and dramatherapist. Story has always been central to the way in which I practice; however it is used for different purposes in an educational or therapy context. I acknowledge the different perspectives, but also begin to think about their connectivity across professions. The use of story is to be central to my field work which I shall discuss later.

These five chapters serve as both markers of the development of my own career and thinking; set up oppositions and binaries which will lead to assist in the way my field work has been developed and framed. I will discuss this more fully in my reflections at the end of section 2.

Chapter 1: Drama, Dramatherapy & Anthropology

‘The Senoi Temiars of Malaysia regularly perform rituals for the maintenance of health as well as the curing of physical, social and supernatural manifestations of ill-health. Their preventative and curative séances are stimulated by, and enacted through, dreams, dance, music, drama and trance media, imbued with complementary themes of the erotic and ascetic, and an underlying aesthetic sense of creative performance’ (Jennings:1995:1).

Sue Jennings, dramatherapist and anthropologist, lived with the Senoi Temiars in the jungles of Malaysia for two years. She, along with Turner (1982) and Schechner (2003), has long been interested in the connection between anthropology and drama. As one of Britain’s leading dramatherapists, she has specific interest in making connections with dramatherapy. There has always been a relationship between anthropology and dramatherapy in the UK; anthropology was a core subject area in my dramatherapy training at Hertfordshire University. There is also strong emphasis on the ‘ritual approach’ within dramatherapy in Sesame training at the Central School in London. I have stated this research is based on my empirical experiences within drama education and dramatherapy, this chapter is framed within this context. I will therefore explore the connections, similarities and differences between anthropology, drama and dramatherapy and look at the

significance of these connections and how they link and relate to the main focus of this research - the differences and overlaps between drama and dramatherapy.

If Anthropology is 'the study of mankind, its societies and customs and evolution of man'¹¹ then ritual Grassat suggests is even more complex. It holds a dual purpose:

'In many rituals, the sacrificial act assumes two opposing aspects, appearing at times as a sacred obligation to be neglected at grave peril, at other times as a sort of criminal activity entailing perils of equal gravity' (Grassat 1977:1).

He believes that ritual is a way of managing the violent aspects of human behaviour within society in a controlled and responsible way, and that ritual sacrifices have served to allow communities to protect themselves from violence (1977:8). Jennings states that 'rituals assist us to know who we are and when we are, as well as giving boundaries to the journeys of the dramatic imagination' (1995:8). Schechner's view is similar to that of Jennings: that dramatic ritual provides safe boundaries and he feels that 'at its deepest level this is what theatre is about, the ability to frame and control, to transform the raw into cooked, to deal with the most problematic (violent, dangerous, sexual, taboo) human interactions.' (2003:191). If ritual is about dealing with the problematic and the difficult in a safe and protective way, it could be argued, perhaps, that it has a similar language and philosophy to drama and in particular dramatherapy.

¹¹ Concise Oxford Dictionary, Seventh Edition

Theatre & Ritual

The historical connection between ritual and drama is contentious and much debated. Rozik (2002) has attempted to re-think the more traditional linear Darwinian view of the direct connections between ancient ritual and drama. He discusses that people generally assume that drama derives from 'Dionysiac ritual and Christian theatre' (2002: X) and that it is almost impossible for modern thinkers to completely and fully escape from the perspective that ancient rituals follow a linear path to drama and theatre. He concludes that there is a flaw in modern understanding of the roots of drama. 'Traces of the origins of theatre cannot be found in recurrent features of narratives, mythical or otherwise, because worlds (real or fictional) and media, including theatre, are independent of each other' (2002:336). Thus suggesting that, because each of these forms is an individual and independent 'medium', they have separate identities and cannot have the same roots. I would agree to an extent; however I would argue that, although they have inherent dissimilarities, ritual and theatre have relational connections with each other.

For Victor Turner, having theatrical roots within his family led him to see the world from a theatrical perspective. In 'From Ritual to Theatre' (1982) he suggested that some sort of drama appeared to 'erupt' from the everyday fabric of social life. The scientist in him compared these 'every day relationships' with the 'taxonomic' relations among actors (their kinship ties, structural positions, social class, political status, and so forth)' (1982:9). Jennings, on the other hand, not only had theatrical

and scientific perspective, but a therapeutic one in her time in the Malaysian jungle. She was anxious not to allow the stereotype of the therapist to get in the way, but was concerned with the interplay 'between play, drama, theatre and ritual' (1995: xxviii). Jennings also seems to have a slightly more subtle understanding of how the different 'media' fit together which is more akin to Rosik's assertion:

'...to suggest that ritual and theatre are separate forms is to miss the essential nature of the phenomena I maintain that the terms ritual, drama and theatre are all means of trying to describe the various forms of larger than life representations involving dominant cultural symbols, artistic media changes in role, in a designated space, set apart' (Jennings: 1995:23).

This is similar to Turner's view that 'liminal' space is somehow set apart from 'everyday' space. It is in this 'set apart space' that he suggests the familiar becomes unfamiliar and the participant is able to have fresh perspective. This brings us closer to thinking what dramatherapy might be; from a western perspective it is one way of allowing individuals to describe, represent, and understand aspects of their life from a fresh perspective.

Arnold Van Gennep's (1960) 'Rites of Passage' shares similarities with the dramatherapy process. Turner describes Van Gennep's work as having three distinct phases within the ritual format. 1) 'The Separation', often described as the young boy leaving home on a journey. 2) 'Transition' sometimes described as having a challenge, which turns the child into a man and then 3) '(Re) incorporation' returning

to the village to take on the role of a man (Turner: 1982:24).¹² This is similar to the developmental phases within a dramatherapy session, the warm up, the main activity and the de-roling followed by discussion. The transformative element is similar to one of Jones' nine core processes in dramatherapy: 'transformation' (1996:119). Jones feels that just as there is a transformational element within drama and theatre with actors taking on roles or characters this is also true of dramatherapy. Turner feels that moving from one social status to another requires, in parallel to this, a movement through physical or geographic space, which are akin to the pre-liminal and post-liminal states as originally expressed by Van Gennep. Terence S. Turner (1977:54) proposes that Victor Turner's formulation of Van Gennep's rites of passage is 'transformation' that occurs at 'the pivotal point' between a liminal phase. Therefore the transformation is the central mechanism that allows the individual to move through the liminal space from the pre to post liminal phase.

Dramatherapy & Ritual

Jones states; 'Some have argued that the basic assumptions behind dramatherapy of a fixed structure with active participation can be paralleled with the psychological and emotional functions of ritual.' (1996:250). There has been much debate about the use of ritual within dramatherapy. For example dramatherapy training at Roehampton University offers a 'ritual theatre model' approach to dramatherapy¹³.

¹² Though the language here is antiquated and sexist, in cultural terms it was the male who went through the rites of passage from boy to man.

¹³ See <http://www.badth.org.uk/training/table.html> accessed 10.07.09

Jones alternatively suggests: 'Dramatherapy has been too quick to claim other cultural practices as its own; too eager to draw parallels between itself and ritual. Dramatherapy is not ritual. The dramatherapist is not a shaman' (1996:250). It is quite clear that there is still debate within the dramatherapy profession around the purpose and use of ritual within its training and theory and, as Jones is stating, it may be too easy for the profession to latch on to other theoretical frameworks and use them as their own.

Dramatherapist and cleric Roger Grainger states:

'Words distort; eloquent words distort absolutely. Ritual does not depend on words but on the transforming action of lived life ... thus when dramatherapy deals with the fundamental longings of the human soul, it speaks the language of religion, even though nothing 'religious' is actually said' (Grainger 1990:27).

Thus Grainger is clearly stating that the practices of ritual, religion and therapy are similar and use similar, often non-verbal vocabulary, but they are not the same.

Liminality

At the core of this research is an attempt to describe the similarities and differences between drama and dramatherapy. Though I have already stated we should be cautious about readily utilising the language of other disciplines, if we consider dramatherapy from an anthropological perspective it will allow the more developed

language of anthropology to shed conceptual light on the processes of dramatherapy.

Turner states 'Liminality may involve a complex sequence of episodes in sacred space-time, and may also include subversive and ludic (or playful) events.' (1982:26).

The idea of set time and space is central to dramatherapy, where time is also set apart from daily life. The client or group meet the therapist usually at the same place and time each week. If the relationship between the therapist and client is central then the meeting in that space could be claimed to create a special or 'sacred' space. Turner's ideas of 'playful' or 'subversive' events being carried out within this space bear parallels to dramatherapy, where the notion of play is central. He suggests liminal literally means a threshold, doorway or crossing place (1982:25) from 'limen' – a place that is neither one nor the other, a space separate or apart from the world around. Turner discusses, that in a liminal phase there is often disconnection from the main group – as, for example, in Van Gennep's 'Rites of Passage'. This parallels dramatic distance as described by Jones in dramatherapy, allowing the client space to stand back from difficult material by using drama through metaphor or symbol. Thus drawing a parallel between actual (or social) space and psychological space – the distancing in one symbolically re-enforcing the distancing in the other.

Within liminal space and time, Schechner describes 'communitas' as occurring (2003:128) at its centre. He states this is 'ecstatic levelling' in which everything merges together into one. Turner originally describes this as a 'flow between or among individuals' (1982:58). Schechner uses the term *transformative time*. Parallels

can be drawn between anthropology and dramatherapy, where Jones points to a similarity to Schechner's view that transformation involves 'the displacement of anti-social/injurious behaviours by ritual gestures and displays' (1995:119). Jones (1996:102) discusses that involvement in dramatic activity within dramatherapy allows a shift to occur for a client to re-engage with the emotional and creative aspects of themselves. This appears similar to the 'flow' Turner originally describes when he discusses 'communitas', the central, liminal moment when all boundaries and barriers appear to break down within the ritual process.

Embodying complex social and cultural acts is often used in the simple gift of 'giving' Nicholson suggests similarity between the act of theatre and the act of giving of gifts:

'The experience of making theatre and the experience of the gift are special forms of communication through which personal relationships and feelings are dramatised' (1996:2005).

Nicholson feels the social complexities around giving and receiving gifts connect with the ambiguities, ethics and boundaries of delivering applied drama. Nicholson also states that ethical issues relating to the praxis of applied drama may be found in the conducts laid down by both educational research and dramatherapy. (2005:157) In dramatherapy the 'gift' is often used dramatically as an exercise at the end of a session when each group member places their hands into a box and takes out an imaginary gift which is something they are encouraged to either give to another group member, or keep for themselves. Nicholson's idea of the complexity of gift

philosophy and its social contextualisation is therefore used practically in dramatherapy. Distanced and dramatised, it allows a containing space at the end of a dramatherapy session where gifts are shared both consciously and un-consciously on an intra-psychic level.

Comparison

Grainger (1995) has discussed a connectedness between drama, religion and healing. He also goes on to say that 'therapies retain the shape of the rite of passage because it is the inalienable shape of transformation' (1995:60). Therefore a comparison of a ritual and of dramatherapy practice might show the similarities and connectedness but also the distinct differences between the two.

Schechner (2003: 112) describes a year-long festival that took place in Papua New Guinea which culminated in a two day event called the 'Pig Kaiko' or pig dance. The cycle of individual festivals lasted as long as it takes to raise enough pigs for the tribes to eat. It consisted of a series of fifteen dances involving thirteen local tribes, hosted by the Tsembaga. The purpose of the festival was to ensure there were enough pigs for people to live on, pigs were to be killed and eaten at the end of the festival as a celebration. The festival has a deeper and more profound social meaning. As Grassat suggested, it is also a way of dealing with aggression and danger. The visitors from other tribes arrive dressed to fight and wearing 'fight packages.' Their arrival is a fight which is turned into an entertainment – a dance. During the festival, bartering occurs between the tribes, gifts are given by the visiting

tribes and pig meat is later shared by the Tsembaga with their visitors. Potential violence is sublimated with dance and barter between neighbouring tribes and allowing tribes to survive by sharing sustenance. Schechner states: 'what starts as theatre ends as communion' (2003:116). The dance and entertainment act as a highly effective ritual to keep the peace between potential warring tribes, which allows social communion, barter, and gives people sustenance. All of this is done cyclically based around the rearing of pigs.

By way of comparison, I offer here the story of a client of mine. Mary (Holmwood: 2005)¹⁴, not her real name, was a woman in her mid-thirties who had severe learning disabilities and challenging behaviour. Mary had no speech but a love of music and song. She would express her distress using a range of self-injurious behaviours which would include banging her head, attempting to remove her clothes, lashing out, scratching and biting. Mary would particularly become distressed whenever words connected to 'ending' were used.

I worked with Mary in a unit for adults with severe learning disabilities and challenging behaviour. She was my client for two distinct phases with a gap of a year and a half. At the beginning of our first phase of work, sitting in a room with me and listening to music was as much as she could tolerate. I later used hand puppets to tell simple stories about Mary going for a walk with her mother. Although she no longer lived with her mother they had a good relationship and she looked forward to her weekend visits. The stories dealt with both beginnings and endings.

¹⁴ This is an article previously published whilst I worked in the NHS. Ethical approval was sought from all those involved at the time and names changed to keep anonymity.

This work developed into a story I told Mary as we walked up and down the corridor during our sessions (for many clients with severe learning disabilities the space was not the room or building but the proximity to the therapist). The story was of a Princess in a far off land who would rise every morning and visit her subjects in the city, towns and villages – they adored her. She would then return to the castle and attend a banquet to which all been invited. Mary's distress and at times inability to communicate with or understand the world was dealt with within our story. This brought to a close the first phase of our work.

A year and a half later Mary began to work with me again. I used fairy tales to explore Mary's relationship with the world around her. These included the 'Ugly Duckling' and the 'Three Little Pigs.' I thought about the encoded meanings to these stories and what they meant for Mary¹⁵. I would act as story teller, entertainer and therapist as Mary had no speech. This led to realistic stories about what Mary's real life was like, how it might have been if she were not learning disabled, and finally to telling Mary's story how it really was, in everyday life, but in positive terms. What Mary could do how she could help staff to carry files and pick up the post.

What I have described here are two very different examples, one a tribal ritual that may have existed for hundreds of years within tribal society in Papua New Guinea and the other based around telling of stories for an individual with severe disabilities receiving dramatherapy within the UK. Looking at the structural connections from a

¹⁵ Bettelheim (1991:42) has suggested that the three houses are symbolic of man's progression. Other writers such as Von Franz (1996) have also discussed the use of encoded meanings in stories. We shall deal more substantially with the use of story in a later chapter.

dramatherapy and anthropological perspective will allow us to think about similarities and differences between ritual and dramatherapy as it is practised today in the UK.

Both the ritual and dramatherapy used similar dramatic vehicles through which to look at the world around them. In Papua New Guinea, dance was its central core; in Mary's case the telling of stories was central. In both examples there was a degree of sublimation – the dancing was used as an alternative to potential violence and warring, a way of generating social cohesion between potential enemies. For Mary the stories were a way of containing her struggle with the world around her. In both cases it was more to do with what was unsaid as opposed to what was said. The tribe's people wanted peace and food, Mary needed to acknowledge the negative view she had of herself and her struggle in and with the world. What was being used in both cases was in essence dramatic distance (Jones 1996: 104). The dancing was a way of distancing the tribes from their potential for violence; the stories of a popular princess presented Mary with a distanced alternative told in a fantasy world, giving the possibility of an alternative without dwelling directly on the difficulties of her current situation.

With Mary the stories reinforced a year and a half later using traditional tales reflected her real life situation. The fantasy stories provided a safely distanced and framed structure for her to examine her connection with the world. The later stories allowed her to connect directly with her actual social life. During the time I worked with Mary she came off her medication and improved noticeably in her ability to mix

with others and manage her feelings (2005:22). My final visit to Mary was some six months after the completion of our work and she had continued to develop with her key worker who had taken over the story telling. In a similar curative way, the culmination of the pig dancer's festival led to dancing followed by a pig feast in which everyone sat and ate together.

In both instances the culmination of the ritual and dramatherapy led to transformation for the participants. Schechner suggests that performance or therapy 'symbolised and actualised' (2003:127) creates a change for participants. For the dancers the meal is more than sitting down and eating. It seals the bond of previous dances, staves off potential violence between tribes and prepares the ground for future pig production and the beginning of the next cycle of dances. For Mary storytelling allowed her to find ways of managing her own feelings and to transform the way she managed them in relation to the people around her. Neither dance nor stories were randomly chosen; this aligns both cases to Schechner's (2003) view that, in performance practices, entertainment and efficacy are 'braided together', creating a dialectical tension in which neither is the originator of the other. He feels if the purpose of a performance is to 'effect transformation – to be efficacious' ... then 'no performance is pure efficacy or pure entertainment' (2003:130). Schechner's braid has parallels with Dewey's (1938:1) dislike of a simplistic either/or debate; this research is not about drama or therapy but the space between. Schechner describes braiding of entertainment and efficacy from the point of view of theatre history, that 'at each period in every culture one or the other is dominant – one is ascending

while the other is descending (2003: 132)¹⁶. In my research, this implies that, in the culture of a school, one idea of drama may well be dominant but there is still a possible space for the balance within the braid to be changed if the culture of the school itself is transformed in some way.

Difference

Turner suggests there is a passage from one social status to another, a pre-ritual or pre-liminal status to a post-ritual or post-liminal state (1982:25). I would argue that, in these two cases above, the liminal phase between the two states occurred during the dancing and during the story telling. It would however be more accurate to describe the pig farmers' dance as *liminal* and Mary's story as *Liminoid*. According to Crosby (2009) the main distinction between liminal and liminoid is that the former can only exist in a world where there is a distinction between sacred and profane. Liminoid on the other hand 'excludes the sacred because it emerges in order to define a set of activities produced by a society defined as devoid of the sacred.' (2009:12)

These examples clearly show it is relatively easy to make connections between completely diverse worlds using similar conceptual languages: dramatherapy and anthropology¹⁷. The pig dancing was a clearly defined ritual, something developed over a period of time and which formed an integral part of a specific culture in which

¹⁶ I shall describe later Williams' (1977) view of dominant, emergent and residual cultures, Schechner is suggesting something similar here within efficacy and entertainment.

¹⁷ This is not to say that there is no merit in comparing and contrasting; but we also must acknowledge the differences.

sacred and profane still existed and closely fits the liminal framework as ancient cultures do not break inherited patterns of behaviour. If we agree with the assertion of Crosby, Mary's work was arts therapy based and took place in a secular, non-coercive world which contains no direct connection with the sacred and profane. Mary's story was a piece of therapy for a specific and intended purpose and is therefore clearly liminoid. Culturally the two examples could not be further apart – comparing an ancient civilisation which existed within a culture of the sacred with a 21st century dramatherapy approach which existed in a modern secular society. The comparison of two case studies makes us more aware of over reliance of interdisciplinary theories. An over-reliance on the theories of anthropology and specifically ritual in the world of dramatherapy creates subtle nuances which suggest the need to find direct connections between the two where they may not always exist or it may not be helpful to make comparison. Dramatherapy needs to develop its own language that does not place an over reliance on the theoretical ideas developed from anthropology, but may acknowledge them. Because the patterns in these examples appear to be similar, that does not necessarily mean they are the same. It is however necessary to acknowledge where another inter-related discipline is helpful in thinking about dramatherapy, and what light it can shed, without allowing it to subsume dramatherapy because of the lack of developed theory within its own discipline. I shall begin to do this with the case studies later in this work.

Chapter 2: Theatre, Therapy & Politics

My primary drama training at degree level acknowledged a variety of important artists and innovators such as Brecht and Stanislavsky, who are often delineated as being from the 'opposite' ends of a theatrical spectrum, the former dismissing emotional content the latter embracing it. In this chapter I shall not only acknowledge the concepts of theatre and therapy, in relation to drama and education, but acknowledge the place that political action plays within and around each discipline.

Saint Genesius

In his play 'Saint Genest' the 17th century playwright Jean Rotrou (1968) tells the mythical tale of Saint Genesius (the patron Saint of Actors) who sacrifices himself by declaring his new found Christian faith whilst playing the role of Hadrian in front of the Roman Emperor Diocletian.

Saint Genesius:

'Have I forgot the power of the Gods?

My task is to impersonate, not become.'¹⁸

¹⁸ Rotrou pg. 230.

Rotrou uses the concept of 'the play within a play.' Genesius questions his ability to play the role rather than actually become it. Genesius the actor hopes to win favour by lampooning Christian doctrine to Diocletian, who was actively 'stamping out' the Christian movement. Playing the role of Hadrian, Genesius, in the play within the play, undergoes a revelation in which the voice, (of God we presume) spurs him into giving his life to the Christian faith:

'The Voice:

Proceed, Genesius with thy part.

Thou will not play it fruitlessly.

To save thy soul thou needest only a brave heart,

And God will lend a helping hand to thee.'¹⁹

Genesius the actor embraces the Christian faith to the consternation of his fellow performers and to the anger of the Emperor.

Flavius:

' ... that some

Spell has bewitched thee, others that the poison

Of this infected place hath made thy senses

Revolt against thy reason; but most of all,

Caesar's uncertain judgement cannot come

To a decision on it or rest at ease.'²⁰

¹⁹ Rotrou pg. 230.

No one can make Genesius change his ways which leads ultimately to him being taken from the stage to die.

'Maximin: (escorting Valerie out) Pity not, madam, a self-chosen

Fate,

Which he could have escaped and saved himself from;

For he has wished, by his impiety,

In dying to make his play reality.'²¹

Genesius the actor has in 'the play within the play', moved from the Genesius the actor playing the part of Hadrian ridiculing Christianity, to becoming the actor Genesius playing a new role in 'real life' in the play proper. He literally becomes a martyr to his new found belief. The inner play in this case has been the vehicle or liminal space in which the dramatic action allows the actor, *not* the character he plays, to transform from one belief to another, into a person with changed values and beliefs. The consequence for him in this case is death.

Genesius himself decrees:

'Have I forgot the power of the Gods?

My task is to impersonate, not become.'²²

²⁰ Rotrou pg. 266.

²¹ Rotrou pg. 266.

²² Rotrou pg. 230.

Has Genesius merely 'impersonated' or has he become? And is this theatre or therapy or somewhere between the two? Genesius appears to have fully 'become' the character and has found through it a greater, spiritual coherence in the meaning of his life. This play gives us an example of the complexity of how liminal space within a theatrical context extends into a wider social and political world.

Politics, Dramatherapy & Drama Education

It is pertinent to examine Genesius' act not only from a social/therapeutic perspective but from a socio-political perspective. In the context of the play discussed above Genesius' act of standing up to the Emperor could not only be seen as personally 'therapeutic' but could be perceived as a political act. By standing up to the emperor and facing the possibility of death Genesius himself could be seen as acting politically against the establishment. Thus raising the question does a therapeutic act have political meaning or value?

In an article on the dramatherapy within the troubles of Northern Ireland Dan Baron Cohen concluded: 'I'm sure dramatherapy will be the political theatre of the future' (1997:283). Dramatherapy is often used where there is internal personal conflict for individuals or groups, and this is invariably connected with the external world outside of therapy. Andersen-Warren and Grainger state: 'the meaning of our life is also influenced by social and political constraints. Dramatherapy can be a very practical way to take stock of what is going on around us in the world' (2000: 160). Both writers appear to state that it is difficult to separate the political from the

therapeutic in that they wish to bring about change for an individual. Whilst internally this may be therapy, externally the very act of 'bringing about change' may well be perceived as political. Jones argues (2010:21) about the inability to escape from politics from the perspective of the dramatherapy space. He states:

'The ways that the space can be considered in a political context varies. On a macro level, or large-scale level the beliefs, opinions and attitudes of national governments and political parties provide a key perspective ... the system of health care within which the therapy is primarily offered is part of a political landscape' (2010:21).

Jones also acknowledges the political perspectives that occur between client and therapist and that the social positioning of both within society can to an extent create places for political difference; 'hence prejudice may be a key reason why a client comes to therapy, or poverty may be a key force affecting a client's experience of their lives' (2010:23).

Within drama and education similar discussions also abound. I shall shortly discuss the political perspectives of theatre from the perspective of Boal et al. However Courtney states that politics within drama is inescapable: 'power, implied in symbolic meaning, produces dramatic acts which construct reality' (1989:211). The very making of theatrical symbolism cannot escape perception as some form of political act. Within an educational context discussed in the introduction to this thesis, political parties describe educational policy; drama education has to exist within this. Neelands (2004) discusses the concepts of drama as: personal and social education,

as English and as subject and that individual schools adopt the form that most fits their own internal socio-political stance.²³ In Theatre of Urban Gallagher ironically states that ‘most ‘democratic’ classroom spaces hide behind an illusion of neutrality and fairness’ (2007:5) whilst acknowledging that schools hold ‘discursive spaces’ that ‘mediate power’(2007:26)²⁴.

In an article entitled ‘Taming the Political’ (2007) Neelands further debates that ‘the political/artistic question for applied theatre is how to equip and sustain participants with those formal and public models of process and collective engagement which are necessary to challenge both misrecognition and socio-economic injustice’ (2007:316). In other words we not only acknowledge the impact of politics on a variety of forms of applied theatre, including drama education, but that it is a role of such ‘pro-social theatres’ to examine the political perspectives which it itself is encumbered by.

This brief examination of the role of politics within dramatherapy and drama education acknowledges the fact that political tensions operate as much around as well as within each discipline. It is also the place of each discipline to explore and examine socio-political issues inside the educational or therapy environment.

²³ I shall discuss Neelands views further later as a way of examining my own research findings.

²⁴ I shall discuss this notion further in section 4 of this thesis

Catharsis and the Brecht Boal Debate

Aristotle's notion of catharsis as a purging of the emotions is, in fact, central to thinking about dramatherapy (it could be argued that this too is a political act). I shall examine it here from a therapy/educational perspective, whilst acknowledging political perspective, as a way of creating an opposition which will shed light on my field research later.

Jones discusses that for Aristotle tragedy served as a 'way to induce the emotional and spiritual state of catharsis, a release of deep feelings that originally had a connotation of purification of the sense and the soul' (1986:44). There is a misconception that dramatherapists deal exclusively with the purging of emotions. Feelings of repression and of disconnection from the emotions are worked with more often than not. Dramatherapists also work with distance as a safety mechanism to protect clients from difficult emotions. Jones specifically suggests: 'catharsis within theatre has a particular relevance within dramatherapy from the perspective of change and in terms of healing' (1986:44). It is from this perspective that catharsis bears most relevance to dramatherapy.

Moreno developed his thinking of catharsis by having two forms, a catharsis of *abreaction* - a purging of the emotions as seen more traditionally by Aristotle; and as a catharsis of *integration*, a moment of insight allowing the individual to both process an intense feeling and find a way to relate it back to the group they are working with, and their own circumstances in everyday life (Landy:2008:136).

Brecht saw catharsis from a 'socialist' perspective. Epic theatre had an instructive purpose in his view, and the Aristotelian idea of purging the emotions through theatre was to be avoided. He quoted Doblin suggesting the difference between a dramatic work and an 'epic work was that an epic work could be cut up with scissors and yet still was capable of life' (Willett:1984:70). Brecht suggested that this episodic form of theatre allowed greater concentration on the play's dialectic, which was central to his view of theatre's purpose. If Brecht condemned Aristotelian theatre as dwelling on emotion rather than reason, Boal's perspective as a political activist was to actually frame Aristotle as a repressor. He states:

'And why is the repressive function the fundamental aspect of the Greek tragedy and of the Aristotelian system of tragedy? Simply because, according to Aristotle, the principle aim of tragedy is to provoke catharses (1992:25).

Winston (1996) explains catharsis from the point of view of emotion and moral reasoning and the role that plays for the drama educator. He suggests Brecht saw emotion as 'the enemy of reason' (1996:189) and from a specific socialist perspective. He asserts that Aristotelian theatre is condemned for its 'oppressive or coercive use of emotion' (1996:191). He states a major weakness in this thesis is the lack of the ability of many scholars to give a clear definition of catharsis. He also discusses that Boal's lack of acknowledgement of the cognitive aspects of understanding emotions weakens his argument. He further proposes that the idea of catharsis as discussed by Nussbaum (1986), who sees it as less about purging emotions and more about clarifying and learning through emotion, which is far more

in keeping with the way drama teachers work with emotion and feeling. Winston feels that many teachers are drawn to the ideas of Brecht and Boal as it agrees with their social and political views. I would argue this may also colour their perceptions of what catharsis is and how it can be used within a drama context. Drama teachers may feel far less confident dealing with emotions through drama if there is not a specific educational and learning lens through which it can be viewed. Teachers will readily admit they are not therapists.

A comparison of catharsis from Boal/Brecht and Winston/Nussbaum perspective with that of dramatherapy is useful. I have already suggested it is a misnomer to assume that the central work of dramatherapists is to deal with cathartic situations – the purging of emotions. Robert Landy (2008:136) began to work with psychologist Tom Scheff's view of catharsis which he describes in a similar way to Winston as having a dual role: catharsis being an expression of emotion but also an aid to engaging emotion. Brecht wished to separate meaning from unthinking or irrational emotion. Landy speaking on Brecht suggests:

'This simple separation carries a complexity of implications for drama and for therapy. For it is within the spaces between these levels of reality and identity that understanding and healing can occur (1997B:368).

Landy feels that his therapy clients are in one sense not unlike thousands of theatre goers who in both cases find it difficult to find appropriate ways to express their emotions and feelings. Landy concludes: 'Drama therapy is a powerful method of

healing because it provides a way to re-experience pain, sometimes overwhelming pain, through the safety of aesthetic distance' (1997B:372). I would argue there is still some way to go in the discussion of the role of catharsis within therapy.

Stanislavski, Brecht, Boal, Theatre, Therapy & Inter-Disciplinarity

From my own experience I was, unwittingly using inter-disciplinary approaches with adults with mental health problems in the early part of my career. I adapted my undergraduate drama training to suit working with adults with mental health problems from the beginning of my career as a drama educator; I had no other frame of reference at a time when I had not begun dramatherapy training. One centre manager in the late 1980's jokingly described it as 'Clive Holmwood's theatre of the mind.' It is only now with hindsight I see the irony of this statement. I was using drama approaches which connected to thoughts, feelings and emotions and impacted upon individuals involved. This took on a more political edge when I set up a drama project called 'Act Up' to assist adults who used mental health services who wanted to campaign against stigma using drama. The concepts of inter-disciplinarity had been there for some significant time I just had not acknowledged them. I will now briefly examine the inter-disciplinary approaches from theatre and drama that impact upon dramatherapy.

In *Process in The Arts Therapies* Meldrum (Cattanach: 1999) discusses how the theatre model of dramatherapy engages with the ideas of Brecht, Boal and Stanislavski. Brecht has had a huge influence on the development of dramatic

distance in dramatherapy; by contrast Meldrum suggests Stanislavski's 'method' allows the actor to dig 'deep into emotional memory, to play the character in as true and honest a role as possible, to bring the reality of the part to the audience' (Cattanach 1999:39).

Stanislavski appears to play an important pivotal role for dramatherapists; Valente and Fontana state that he is the fourth most important from a list of 18 in hierarchy when thinking about authorities relevant to the understanding of dramatherapy (Payne:1993:64). This is based on a survey they carried out with leading dramatherapists. He is closely followed by Peter Brook in fifth place. Grotowski is in seventh place with Artaud and Turner in 15th and 16th place. Stanislavski is the first dramatist in the list, the first three being, Jung, Winnicott and Rogers. Brecht comes in ninth place and Boal does not appear at all; though it could be argued that Boal's work was not as established at the time of writing – 1993. In their following commentary Valente and Fontana discuss the importance of Jung in first place and how the list suggests a lean towards psychodynamic psychology, tellingly making no mention of the specific positions of the dramatists and their place in the hierarchy. Emunah (1994) points out that there are distinct uses for either a Brechtian or Stanislavskian approach within dramatherapy dependent upon the needs of the client group. She suggests 'The Stanislavskian approach emphasises emotional expression and release, whereas the Brechtian approach emphasises emotional containment and the development of the observing self, both of which are primary therapeutic goals in dramatherapy' (1994:9).

Stanislavski (1936) wished to create dramatic reality which according to Pendzik (2006) is central to both drama and dramatherapy and is about entering into imaginary worlds. She states 'dramatic reality is imagination manifested' (2006:272); that it lies somewhere between actuality and fantasy and is an embodied construct. Although we often see the work of Brecht and Stanislavski being on opposite ends of the spectrum Pendzik talks of dramatic reality as a way of sheltering social reality within a construct in which an alternative form of dialogue can be had. In other words, the dramatic reality provides a cushion or distance from the real world, an altered space in which material can be looked at fresh and anew. She suggests in the diagram below (Fig 1), that contents that are projected in a dramatic reality can be both explored and also transformed.

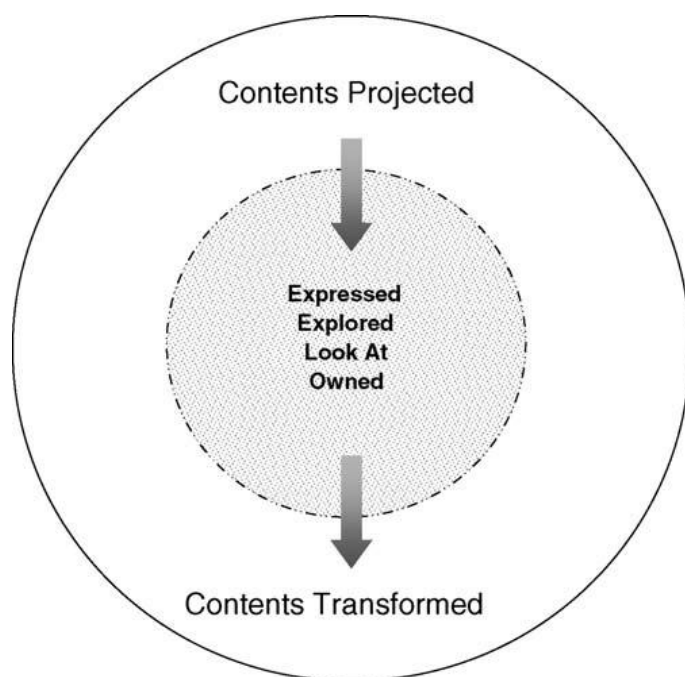


Fig 1 : Embodied Construct

From S. Pendzik/ The Arts in Psychotherapy 33 (2006) Pp. 276.

I would argue this not only happens within a dramatherapy context but also within an inter-disciplinary theatre context, through an altered lens. For an audience member the transformed content may be about the reality of the character realising their true position in a situation. For example, *Willy Lomas* in 'Death of Salesman' (Miller: 1949) facing the ultimate end to his career and life. For an audience his position is generalised by the actor and writer and any emotional connection is not specifically aimed at the audience's personal circumstances. In other words, they can empathise but not necessarily identify with him. Within a dramatherapy context using the same material is not generalised but specified; the therapist assists the group members in thinking about how similar or different they are to the character of Willy or what connections they can make at personal level.

The difference between the drama and the dramatherapy is the way in which the material is explored and the context within which it is used. Pendzik concludes

'All the modes that Schechner (2003) calls *performance activities* are at the drama therapist's disposal – in as much as they are able to generate a degree of dramatic reality, even if they do not constitute *theatre* in the conventional sense' (2006:278).

Brecht has had an impact on the development of dramatherapy. 'Epic Theatre' suggested a less emotional and more cognitive response to theatre allowed learning to take place. Thus the idea of dramatic distance from a dramatherapy perspective gives Brecht a place in the development of dramatherapy. However it is a misnomer to suggest Brecht and his epic theatre is anti-emotion. He states: 'The epic theatre is

against all emotions. But reason and emotion can't be divided.' (Willett:1978:162). It is too simplistic to suggest that it is an either/or. Winston states that those who have 'moral responsibility' (1996:8) the dramatist and teacher - and I would add to this the dramatherapist - have a role in assisting an audience, a class (or therapy group) to deal with the balance between emotion and cognition.

From a political stance Brecht states:

'The epic theatre isn't against the emotions; it tries to examine them, and is not satisfied just to stimulate them. It is the orthodox theatre which sins by dividing reason and emotion, in that it virtually rules out the former. As soon as one makes the slightest move to introduce a modicum of reason into theatrical practice its protagonists scream that one is trying to abolish the emotions' (Willett:1978:162).

Using his epic theatre, Brecht created a range of techniques which were used to distance his audience from the emotion, not to remove the emotion altogether. An example is the actor introducing the character they are to play and speaking in the third person.

Boal's intention was to use theatre in a political way as a teaching tool by taking it a step further than Brecht. He was interested in altering the relationship between the audience and performer and writes that his main aim was to 'change the people – 'spectators' passive beings in the theatrical phenomena – into subjects, into actors, transformers of the dramatic action' (1992:122). Boal's methods invited audience

members not only to comment on the live theatrical events as they occurred but to stand up and alter them when there was an element of injustice or oppression. Boal saw life and theatre as one and the same. 'Theatre is born when the human being discovers that it can observe itself' (1995:13). He goes on to say that an 'aesthetic space' can occur anywhere where there is an overlapping of space, where there is an area designated for an audience and a more central space within this is designated as a performance area (1995:18).

Boal's vision of aesthetic space as described above and an acknowledgment of the inter-disciplinary nature of drama education and dramatherapy is central ideologically to this investigation. In therapy (and in dramatherapy) it is a heightened awareness of self in the space, and the relationship to a therapist who is there to assist the group members to have a deeper understanding of self, that turns aesthetic space into therapeutic space. Boal appears to agree with this by saying:

'In theatric psychotherapies what is important is not the simple entry of the human body, but the effects of the dichotomy which the aesthetic space brings to bear on that body and on the consciousness of the protagonist, who becomes, on stage, subject and object, conscious of himself and his actions' (1992:25).

Boal asserts that the therapist in 'theatric' therapies is more concerned with what happens in the 'here and now'. I am not sure that I agree with this premise. Boal appears to believe that it is more about the individual having control of their social context rather than the social context having control of the individual but in my view,

from a therapeutic perspective, the present is always connected with the past and to an extent the wish fulfilment of the future. These can never be separated and always operate at an intra-psychic level and not just a social one. This is where a dramatherapy agenda may differ from that of Boal's which could be described as having more of a socio/political agenda.

In *Dramatherapy and Social Theatre* Seymour (Jennings 2009) begins to ask questions about the differences between social theatre and dramatherapy. She talks about the necessity of any theatrical or dramatherapy convention having its own individual boundaries. I have already indicated that dramatherapy is about connecting at an intra-psychic level, whereas the work of Boal in my view is about connecting at an intra-social and intra-political level. Seymour concludes:

'Artistic practice celebrates imagination and the freedom to break boundaries. At the same time it needs to create boundaries in order to break others – this is the impact tension of both the creative process of social theatre and dramatherapy...'
(Jennings: 2009:35).

Somers uses the phrase 'inter-textuality' in which he states that within a drama context 'significant events and stories have the ability to create modifications to our perceived identity' (Jennings 2009:197). In essence this is what, as I stated at the beginning of this chapter, I was unwittingly doing in my pre-dramatherapy days when using drama with adults with mental health problems. I was acknowledging

unconsciously the inter-changeability of the process of both drama within an educational context and drama as a specific form of therapy.

From a practical perspective recent writings in a dramatherapy and education context discuss this importance of multi-agency working (McFarlane & Harvey: 2012), and Leigh et al (2012:6) suggest the idea of staff from a variety of backgrounds working together to develop dramatherapy in schools. It is only now dramatherapists are beginning to realise the importance and strength of inter-disciplinarity in a practical context.

In this chapter I have looked at theatre practitioners who have influenced the development of dramatherapy, principally the work of Aristotle, Stanislavski, Brecht and Boal. I have acknowledged that political contexts and actions exist betwixt and between both professions as well as within them. I have begun to think about the place of catharsis in theatre and therapy and the misnomers that occur around this. I have considered the boundaries that exist physically and metaphorically around these disciplines and the pull that this has upon them. I have suggested that it is not an either/or but a both/and, and acknowledge the on-going inter-disciplinary debate between both the fields of theatre, educational and applied theatres and dramatherapy. I would purport, as Seymour suggests, that dramatherapy is an art form and that finding the right language, dialogue and space for it as a discipline, and its place alongside drama and other art forms that it co-exists with, is a dialogue which needs further discussion and challenge.

Chapter 3 : Dramatherapy: An Historical Overview

As stated in the introduction to this section, this chapter will look at the impact that *selected* inter-disciplinary professions have had upon the development of dramatherapy, and in particular my understanding of this based on my practice, development and experiences.

The first known use of the word 'Dramatherapy' in the UK was in a lecture delivered by Peter Slade to the Guild of Pastoral Psychology entitled: 'Dramatherapy as an Aid to Becoming a Person' (1958). He stated:

'Drama falls into three main divisions ... (A) conscious and intended therapy (B) constructive education, and (C) prevention. By conscious and intended therapy is meant all forms of carefully applied drama, such as psychodrama, and what I have called dramatherapy' (1958:5).

I had the pleasure of meeting Slade, just once, at the British Association of Dramatherapist's Celebration Day of his work in May 1997. I hold his work as being central to the development of dramatherapy. I would assert that the small and seemingly insignificant document discussed above is important because it uses the word 'dramatherapy' for the first time, and that it is probably the most important historical document in the development of thinking behind dramatherapy in the mid-

20th century, in the UK. By joining together two words 'drama' and 'therapy' Slade was making a statement about their separateness to specific professions, as two individual words, but also its importance as one word. By fusing one word from the arts with one from the sciences, he was signifying the possibility of a dual and reciprocal relationship which needed to be developed and explored.²⁵

The connections, similarities and differences between drama and dramatherapy are at the core of this thesis. In this chapter I shall explore the importance of both drama and therapy and the way in which they have impacted on the founders of dramatherapy in the UK.

For dramatherapy to form as we now know it in Britain, Europe and North America, in the 20th century it took a range of scientific, social, creative, and individual developments and movements to allow it to merge and begin to mature. The development of dramatherapy is not linear but evolved from a combination of interconnected disciplines which were themselves developing prior to and during the early part of the 20th century. This includes the development of psychiatry and psychology and in particular psychotherapy and psychoanalysis through Freud (1927), and Jung (1964); followed by the growth of Psychodrama through Moreno

²⁵ By contrast in the US according to Landy (2008) the phrase *drama therapy* in two words was first used in an article written by Lewis Barbato (1945) by the same publishing house as Jacob L Moreno. This subtle but important difference suggests influences on dramatherapy in the UK and US have slightly different routes. 'The Principals of Drama-Therapy' (1917), published in New York by Stephen F Austin discusses the principals of therapeutic play writing and how theatre could be used to alleviate depression suggesting ways of scientifically creating the structure of a play to aid this. He also refers to how the body and mind can be influenced by using such techniques as hypnosis. This is an extremely early work, possibly the earliest, which I have not seen referenced anywhere else. It does not discuss dramatherapy as a practice, but does appear to keep the two words drama and therapy separated - by a hyphen.

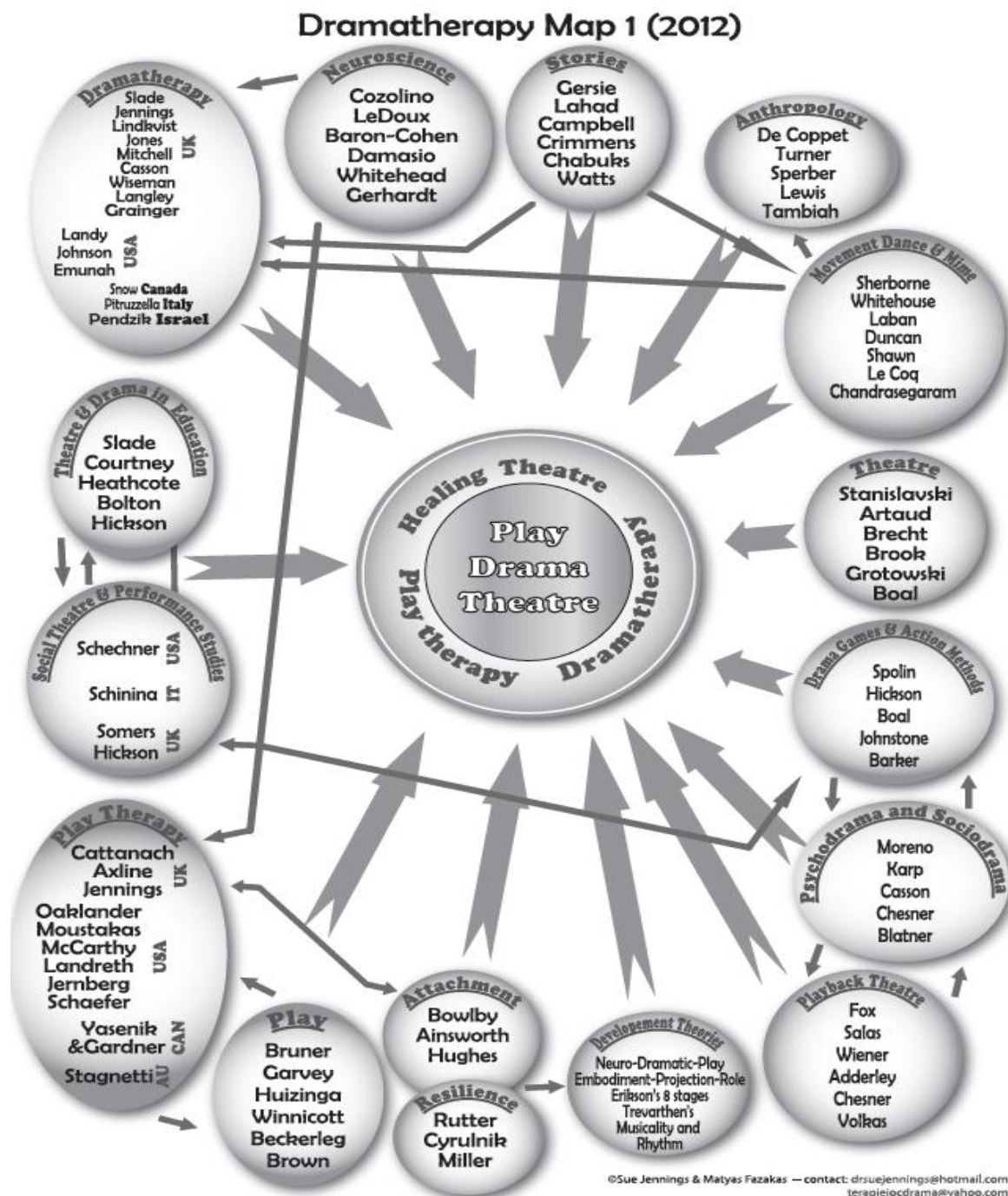
(1934), and the advances of child and educational drama through Slade (1954; 1995).

More recently, drama in special education and the work of pioneers such as Sue

Jennings (1978; 1993) and later Phil Jones, (1996; 2005) has led to a fully

comprehensive 21st century discussion of Dramatherapy in the UK.

Fig 2: Dramatherapy Map



This overview is not only selective due to the nature of my own research and professional positioning but for practical reasons. Jennings and Fazakas (Fig 2 above, unpublished) have highlighted in their 'Dramatherapy Map' the extent of the variety of professions and individuals and the inter-disciplinary impact of their work on the development of dramatherapy. It would clearly be impossible for me to give all the professions and individuals listed on this map equal weight and value. This chapter is predominantly about the development of dramatherapy in the UK; I will also acknowledge the relevance of the work of Robert Landy (2008) and David Read Johnson (2009) in the United States. In addition, I highlight dramatherapy, theatre, drama in education, story and anthropology, as in Jennings's Map, throughout this section.

Therapy, Dramatherapy, Drama Education & Inter-Disciplinarity.

The word 'therapy' can have a variety of meanings and perceptions. In a medical context therapy refers to a specific drug regime which has a physical impact on the physiological being after medication has been injected or ingested. In a psychological context it can refer to a range of approaches which may impact upon an individual's development and perception of self which may lead to insight and change. I will explore shortly the impact of the early pioneers of psychological therapy. It is worth noting that psychological therapies came out of medical practice and a majority of early pioneers were first and foremost medical doctors. For some such as Mason (1989) this sets up an imbalance of power between therapist and client, for this reason the very notion of therapy is contested. Mason, one of its heaviest critic's

states; 'The tools of the professional psychotherapist are insight and interpretation. But one person's insight is another's nonsense' (1989:46).

Payne states: 'The common ground for all arts therapies includes the focus on non-verbal communication and creative processes' (1993: xi). Jones discusses that 'dramatherapy has developed from a number of apparently unrelated fields such as theatre, psychotherapy and educational drama ... dramatherapy must utilise the broad range of disciplines it is related to in order to develop' (Payne:1993:41). He also points out a reciprocal relationship between drama and theatre and dramatherapy in that 'the creation of the field of dramatherapy throws a new light upon theatre form. In re-examining the process of drama through the framework of dramatherapy, we can learn both about theatre or dramatic phenomenon and about the nature of dramatherapy' (Payne:1993:43).

To an extent this is also a basic tenant within this research; looking at drama education through the prism of dramatherapy will shed alternative perspectives on it. Writing in 1986 in the Handbook of Educational Theatre Robert Landy stated: 'like drama and education, therapy has to do with experiencing and undergoing a certain change of understanding or behaviour. I think the ultimate change of all three is the same – growth and development' (1982:259). Within the realm of educational drama, as I shall discuss more fully later, there are also contested meanings. I shall refer to David Hornbrook's (1998) oppositional views in Chapter 10, where he sees the teaching of drama as an art form and vociferously disagrees with such writers as

Bolton (1988) and Heathcote (1978) who saw drama in more of a social and developmental framework.

This brief introduction into the inter-disciplinary nature of the professions of therapy dramatherapy and drama education show that there are strongly contested views within and around each profession and also shows that each profession is influenced by the other. This influence is dependent partly on the willingness of professionals themselves to not only acknowledge, historically, where these connections occur but also to share their thinking in a collaborative inter-disciplinary context. A position shared strongly by Leigh et al (2012), & McFarlane & Harvey (2012).

Therapy Pioneers

According to Jones (1996), the early pioneers in drama and therapy as we now understand it were two Russians: theatre director Evrienov (1927) and psychiatrist Vladimir Iljine. They both made connections between drama and therapy at a time when Stanislavski, the leading Russian theatre director, was developing his acting system (1937). Casson (2004:63) states that Iljine was influenced by the work of Stanislavski²⁶ who believed actors should use their own emotions and internal natural feelings to help create characters for the stage, as opposed to the false acting styles current at the time. Iljine's work in psychiatric hospitals consisted of therapeutic theatre which included 'a series of stages: theme identification, a

²⁶ Iljine went on in later life to translate Moreno's 'Spontaneity of Life' into Russian.

reflection on themes, scenario design, scenario realisation and reflection/feedback' (Jones:1996:59).

The Russian theatre director Evrienov was interested in the 'curative power' of theatre (1926:124). He described this in a chapter entitled 'theatrotherapy' in which he states that: 'theatre cures the actor. It also cures the audience' (1926:125). This suggests a cathartic experience, or purging of the emotions as originally described by Aristotle (Barnes 2000)²⁷.

In 1902 Freud began meetings in his home with a group of likeminded doctors and academics which soon became the 'Vienna Psychoanalytical Society'. Landy states 'the aim of Freud and his followers was to promote the classical principles of Freudian psychoanalysis and attempt to move its methods into the mainstream of psychiatry.' (2008:9). According to Masson, modern psychotherapy was born when Freud published a now famous paper 'Fragment of an Analysis of a Case of Hysteria' (Masson:1997:84) in which Freud described his analysis of a young woman called Dora who had rebuffed the sexual advances of her father's older colleague. Freud based his verbal analysis of her supposed hysteria and subsequent depression on the fact that she secretly fantasised about this man's sexual advances. Freud's critics including Masson have since said that Freud got this wrong: Dora was actually repulsed by the unwanted approach. Despite the criticism of his work, Masson also acknowledges Freud was ahead of his time; his huge volume of work began to

²⁷ This is a similar to a view held by Austin (1917) which focussed on the therapeutic use of theatre.

develop a range of theories some of which have greatly influenced modern psychiatric, psychological and psychoanalytic thinking.

Landy argues that 'dramatherapy relates in some ways to many major psychotherapeutic theories, viewing the client as embodying a confluence of conscious and unconscious processes of mind, body, feeling and intuition' (1994:59). Whilst Jennings acknowledges the importance of Freud in the development of psychoanalysis (1987:2), Langley suggests that she sees 'dramatherapists not as 'psycho' therapists, but as creative artists, and dramatherapy as a profession whose roots are set firmly in theatre art' (Jennings 1987:2). It can be seen that within dramatherapy there is an acknowledgement of the impact of Freud's ideas such as the unconscious; but that practitioners such as Jennings & Langley focus more on the creative and theatrical roots of dramatherapy and less on the psychotherapeutic roots discussed by Landy.

After Freud, Carl Jung, a Swiss psychiatrist, was central to the development of psychoanalytic thinking and had a specific impact on the development of dramatherapy. According to Landy (2008:12) Jung first met the older and more famous Freud at one of Freud's famous meetings at his home in 1907. Both men were at first drawn to each other, developing as Landy states a father and son type relationship. Landy feels 'the theory and practice of dramatherapy in its several forms owes much to Jung's notion of psychological types, polarities of attitude and function, archetypes of the collective unconscious, and active imagination'(2008:23).

As time developed Jung started to veer away from the original ideas of Freud and described the unconscious as 'the shadow' a dark side to the personality which we could not see. He was interested in the idea of dreams and their symbolic meaning. He showed a great interest in art (1964); and arts therapists in particular show a particular connection to the ideas of Jung to this day. In the UK the Sesame model of dramatherapy, currently taught at the London School of Speech Training and Dramatic Art, draws heavily on the work of Jung.²⁸.

In a survey entitled 'The hierarchy of individuals currently important in dramatherapy', Valente and Fontana ranked Moreno as number two after British Dramatherapist Sue Jennings. Moreno is considered to be the founder of psychodrama (Holmes & Karp 1991). On meeting Freud after one of his lectures he is reputed to have said 'Well, Dr Freud, I start where you leave off. You meet people in the artificial setting of your office; I meet them on the street and in their home, in their natural surroundings. You analyse their dreams. I try to give them the courage to dream again. I teach the people how to play God' (Landy 2008:47).

Landy notes there are three principles behind Moreno's work, the individual as creator, the ability to role reverse and the principal of encounter (2008:49). Of all the early pioneers, Moreno was the one whose work most closely resembles dramatherapy. As Landy points out: 'Unlike psychoanalysis, this early form of psychodrama demanded that action precedes reflection' (2008:51). Much of Moreno's early work in Vienna was with those on the fringes of society, including

²⁸ We shall discuss the work of Lindkvist and the Sesame approach later.

homeless children, refugees and prostitutes. This was a marked difference from Freud, who worked with the middle and wealthier classes in Viennese society. Moreno moved to the United States in the 1920's where he further developed his work with psychiatric patients at the Beacon Hill Sanatorium.

Dramatherapy in the US, in particular, is heavily influenced by Moreno and Psychodrama. In comparing dramatherapy with psychodrama, Chessner states the main connection is the 'drama' used in both disciplines (Jennings 1994). She further discusses that the use of the body, theatrical space and role are key connections between the two disciplines and that the difference between them is in the structure and technique of the two approaches. She argues that psychodrama is about the journey of an individual 'the protagonist' within the group and that, being developed by one person, it follows a more prescribed path than dramatherapy; 'in dramatherapy the therapeutic process is sketched more roughly' (Jennings:1994:130).

Dramatherapy Pioneers

Peter Slade was both a teacher of drama and an actor. I have already suggested that he has had a huge impact on the development of dramatherapy specifically within the UK. If Sue Jennings is seen as the grandmother of dramatherapy in the UK, Slade, (1954, 1958, 1995) must be seen as its great grandfather.

Slade admits he began to use drama himself as a child because he 'wasn't very happy at school' (Jones 1996:83). As a teacher he developed 'child drama' working in schools in Warwickshire. For Slade, child drama was based on the principal of child play, allowing children time and space to play together even describing this as a form of therapy provided by 'nature' (1958:8). I have already stated the huge influence and importance of his 1958 lecture. If we look more closely, it reveals some key areas of importance for its inter-connectedness and development with dramatherapy in the UK. Slade discusses that, for adults to deal directly with problems through psychodrama might be useful but this process imposed 'problems' on children. Drawing upon Jungian ideas, he states that an adolescent:

'does not then receive strength by merely acting out scenes about his broken home, but much more so by being helped to discover, through almost dream process of imaginative creative drama, some home which is not broken, i.e., his own possible *future*, (italics original) not his past.' (1958:6).

What Slade is describing here is dramatherapy. Not allowing a child to act out what has happened, as Slade assumed was being done within psychodrama, but imagining futures that have as yet not happened. One technique used in dramatherapy is known as 'distancing' in which a client will deal with a problem in an abstract way through metaphor or symbol rather than deal with the actual moment or event itself. In essence, this is what Slade is describing here. 'Without offering this process of pictures of the future, or other circumstances', he claimed, 'psychodrama, which

only deals with present troubles or past disappointments and fears, is sterile.'

(1958:6).

Slade goes on to say 'There may be important ground to be covered here between drama and Jungian psychotherapy, but, common to all age groups, a constant danger in psychodrama is a pedantic application of symbols in dramatic form' (1958:7).

What Slade was suggesting is that 'personal play' and 'child drama' were different from psychodrama; that they were 'natural' and to some extent unstructured, allowing a greater degree of spontaneity without prescribing a meaning from within the framework of a specific school of thought. This view also connects with the more eclectic view, certainly of UK based dramatherapy that draws upon a range of different sources and inspirations. This relates to Slade's own creative and flexible approach as a teacher of drama and actor and is different from that of the creative psychotherapist.

This brief discussion argues that Slade's work has had a very significant influence and impact upon the creation and historical development of dramatherapy in the United Kingdom. As well as coining the phrase 'dramatherapy' as one word, he made interdisciplinary connections between developmental 'child drama' and Jungian ideas, and between drama as education and drama as therapy.

Marian Lindkvist (1998) founded the Sesame Institute in 1964 heavily influenced by the work of Jung, Slade and Laban. Rudolf Laban (1980) was an eminent dance and movement teacher who asserted the relationship between man's (sic) inner

motivation to move and his connection with the external body, thus suggesting a psychological and emotional connection between the human need to move and the movements they make. The idea of the 'Sesame' institute, however, was to teach the creative use of drama specifically through movement to hospital staff so that they could work with patients. Lindkvist's first training was to 25 occupational therapists at Guy's Hospital in London in 1964. The name Sesame 'is itself a metaphor, Open Sesame'²⁹ taken from a tale in the Arabian Nights, the password used by Ali Baba to open a magical cave to reveal its treasure. The Sesame approach is described as a 'non-confrontational therapy, based in the knowledge that difficulties are revealed indirectly or obliquely through metaphor and the use of an inner language that is initially non-verbal.'³⁰

In an interview with Jones, Lindkvist stated 'I knew nothing at this time of Slade or Moreno... about music therapy or art therapy. To me it was absolutely fresh.'
(1996:88). In 1965, when Slade attended a meeting of the newly formed Sesame Institute, he suggested that Lindkvist and her colleagues needed to develop a greater understanding of psychology. Her response was that they were the 'artists' and that the psychology should be left to the psychologists. (Jones: 1996:89) Historically and conceptually this statement was important. At a point in the mid 1960's when Slade had already begun to make the important connections between the art form of drama and therapy; Lindkvist had not. This also acknowledges that there already were oppositions within the founding years of the dramatherapy movement between arts based approaches and psychotherapeutic ones. Oppositions not too

²⁹ <http://www.sesame-institute.org/2therapy.htm> Accessed 25.7.09

³⁰ <http://www.sesame-institute.org/2therapy.htm> Accessed 25.7.09

dis-similar to the ones I have purposely emphasised here, so as to juxtapose and deconstruct them within my own field work.

Sue Jennings, an actress and teacher, a contemporary of Lindkvist was soon to become one of the leading UK dramatherapists. She remembers the impact Slade's 1958 lecture had upon her:

'It was Peter Slade's pamphlet, that was what we all grabbed hold of 'Dramatherapy as an Aid to Becoming a Person' (1958). That was just like a beacon. The minute it came out in the mid-1960's we all got it. I remember the impact of that; the fact that somebody called this something' (Jones 1996:91).

In 1973, Jennings published her first book entitled 'Remedial Drama.' The book consisted of 12 chapters with such titles as 'Drama and the backward child,' 'Drama with the Disturbed, Maladjusted and Psychotic,' and 'Drama with the Physically Handicapped'. This was the first drama book in the UK that looked at using drama with specific populations of people with varying disabilities. Although her classification of these groups now seems hopelessly out-dated, it too forms an important historical document in the developing history of dramatherapy. In his forward to Jennings' book, Dr Charles Enfield suggested that it was 'a welcome reminder that therapy need not be treatment and need not be verbal.' (1978:V)

Jennings herself did not claim the book to be promoting dramatherapy and did not even use the word. She did state, however, that if the book had a single message, 'it

must be that the *experience* of drama can enrich everyone's life whether mentally or physically handicapped, mentally ill or socially disadvantaged. There are no barriers to participation in drama' (1978: vii).

Jennings independently and with no knowledge of Lindkvist had been using drama with children with disabilities since the early 1960's when she had set up the remedial drama group with fellow colleague, Gordon Wiseman.³¹ In searching for a framework for therapeutic drama, she describes how she found a connection more with anthropology than psychoanalysis. 'We called our thing remedial drama and it was almost as if one had to take an enormous step to call something therapy' (Jones 1996:91). She continues 'It was about 1970 that the step from remedial drama to dramatherapy was made. Dramatherapy – one word because psychotherapy was one word. Slade was anyway using the one word' (Jones 1996:91).

In 1976 The Association for Dramatherapists was set up. Jennings interestingly states that they discussed having two different categories: one for those with drama training and another for those with psychotherapy training (Jones:1996:91). Suggesting that, even at this stage, in the development of dramatherapy there was a degree of separation and antithesis between the artist and the therapist, as suggested earlier by Lindkvist. This clearly appears to be a theme within the early years of the development of dramatherapy. Jennings went on to set up the highly influential dramatherapy training course at St Albans and then Hatfield, which ran

³¹ Wiseman incidentally had worked at the Belgrade in Coventry (Jones 1996:90) which is central to the historical development of theatre in education.

from the mid-seventies until the late nineties. It was here that I trained as a dramatherapist.

Jones discusses that in his interviews with Slade, Lindkvist and Jennings each came to their own position on dramatherapy independent of one another. As I earlier stated, dramatherapy evolved from a range of inter-connected disciplines. It is important to acknowledge that Slade, and Jennings, two of the major influences on the development of dramatherapy in the UK were drama educators before they were dramatherapists, and Lindkvist an actress, and we should therefore not overlook the influence of drama education and drama on the historical development of dramatherapy in the UK.

The 1980's and 1990's

A casual perusal for books on dramatherapy before the late 1980's would have given the reader very little. The first edited book on dramatherapy by Jennings 'Dramatherapy Theory and Practice for Teachers and Clinicians,' was first published in 1987 by Routledge. Jessica Kingsley Publishing produced their first books on the subject in the early 1990's. Since then there has been a steady development of publications in the UK, Europe and the US. I am still reminded, though, that dramatherapy is a new and developing profession with literature commonly only available for the last twenty years.

After the pioneering work of Lindkvist and Jennings, Jones' work has had a particular influence on the modern dramatherapy movement. Not only does he give the first historical overviews of dramatherapy in the UK, he goes on to describe in detail what dramatherapy is. In particular, Jones tries, in my view for the first time, to describe accurately a nine core process used within dramatherapy³² (1996:99). His work accurately portrays the wide variety of approaches used by dramatherapists from a variety of different positions and trainings. This book and its subsequent second edition (2007) have been standard dramatherapy texts since 1996 and have been translated into several languages.

Significantly, Jones has identified one of the main difficulties that grip the dramatherapy profession today: the ability to be able clearly and succinctly to explain to a non-therapist the processes that are used within dramatherapy. This is not a surprising state of affairs, however, if we consider the many influences, professions and views that have come to bear on dramatherapy over the last hundred years, and particularly so in the last twenty years³³.

Present Day Training: Perspectives and Influences.

In the UK today there are currently four main training courses in dramatherapy; at Central School of Speech & Drama in London, and the Universities of Derby,

³²The nine core processes Jones lists as being central to dramatherapy are: dramatic projection, therapeutic performance process, empathy and distance, personification and impersonation, interactive audience witnessing, embodiment and the dramatic body, playing, life drama connection and transformation. I shall continue to refer to them as appropriate throughout this work. See Jones (1996) for a full description.

³³ This is also born out with my survey data in Chapter 8.

Roehampton and Exeter.³⁴ Each course offers a slightly different emphasis. Central School offers the Sesame approach as developed by Lindkvist, with an emphasis on the work of Jung, Slade and Laban. Roehampton offers a ritual theatre model approach, whilst Derby offers an integrated approach and Exeter offers an eclectic approach.³⁵ Sesame, as described earlier, is connected specifically to the work of Lindkvist, and is more clearly distinct amongst dramatherapy models and is reliant on the use of movement and story; the therapist allowing the client to make their own interpretations of their work. The ritual model makes its connections using drama and theatre based approaches with anthropology and the work of Victor Turner. The integrated approach uses a broad range of drama based skills, including character, movement and voice work, whereas the eclectic approach allows students to develop and define their own individual practice as dramatherapists from a range of models. The other major school was at Hertfordshire University which closed in the late 1990's and offered a 'theatre model' approach, heavily influenced by the course founder, Sue Jennings, who had a theatre background and drew upon theatre and drama techniques from her own drama training³⁶. The fact that each course has/had a slightly different emphasis helps explain why dramatherapy has not emerged as one specific way of working but as an amalgamation of a variety of interconnected approaches which allow individuals or specific groups to work in *similar* but not identical ways.

³⁴ <http://www.badth.org.uk/training/table.html> accessed 3.7.09

³⁵ <http://www.badth.org.uk/training/table.html> accessed 3.7.09

³⁶ I understand a new dramatherapy course has also opened in 2010 at Anglia Ruskin University. This course appears to have a theatre approach to dramatherapy as accessed on 1.7.11: <http://www.anglia.ac.uk/ruskin/en/home/prospectus/pgft/dramatherapy.html>

The British Association of Dramatherapy (BADth) originally took responsibility for registration of qualified dramatherapists but in the late 1990's this was taken over by the Council for Professions Supplementary to Medicine (CPSM) now the Health Professions Council (HPC). All dramatherapists must now complete a qualifying post-graduate Masters Degree training and their title as an 'arts therapist' is protected through an act of parliament along with that of art and music therapists.

Current Developments

In the spring 2009 edition of the Dramatherapy Journal, Dokter and Winn attempted to pull together the first joint Evidence Based Practice (EBP) and Practice Based Evidence (PBE) review of dramatherapy in the UK, sponsored by the Association. Their intention was to develop a systemic review of dramatherapy literature as well as to set up regional practice-based evidence groups. As dramatherapy has matured as a profession practitioners have come to appreciate the importance of providing a wide evidence base to show its effectiveness, especially as the UK government is increasingly more insistent upon evidence based practice being provided within a wide range of health related areas especially the National Health Service (NHS).

This brief overview of the history of dramatherapy has not dealt with the complexities of the varying theoretical models within dramatherapy, though it has made reference to them. However, several key ideas appear from this overview. Firstly, dramatherapy has not developed from one source and that a range of differing inter-disciplinary professions and professionals have all had an impact on

the development of it. Many pioneers such as Slade, Lindkvist and Jennings at first working alone only became aware of each other's work once they had begun to develop their own theories. Secondly, due to the eclectic nature of the background of the profession dramatherapists do not necessarily offer an explanation of their work from one clear and succinct perspective which can cause confusion for a lay person. Thirdly, different dramatherapists from different training traditions will have different views on their particular approaches to practice and the way in which they are influenced by a range of inter-disciplinary approaches. Finally, the fact that Slade, Lindkvist and Jennings shared a common first training and career as *drama/education practitioners* before developing dramatherapy in the UK, despite the many other influences from a variety of sources over the last century, should be noted. This suggests a shared heritage across the two professions. It is this shared heritage I shall re-visit when I carry out my field work later. However it is the development of dramatherapy from the perspective of drama education that I take as a starting point when examining the differences between dramatherapy and drama education later.

Chapter 4: Drama Education

Ken Boston said in the Sunday Times on 26th April 2009:

“..Employers find that, despite their formal qualifications, many young people are unable to communicate simply and well; they cannot work in teams; they lack initiative, enterprise and the capacity to foresee and resolve problems; they cannot plan a schedule or manage themselves; and they lack a thirst for continued learning and personal growth... They are deficient in the soft skills that form an essential component of each individual’s human capital, some of them to the extent that they are in fact unemployable.”³⁷

Any perspective on the use of drama within education or therapy cannot be disconnected from either the social or political perspective as I have already discussed. The example above is typical of the widespread media and press criticism of the education system over the last 20 years. Boston’s thesis in his article was that education was failing children in the early years and that attempting to fix this in their final years of formal education at 15 is a redundant exercise.

Neelands (2007) discusses Schechner’s four interlocked domains of performance – education, healing, ritual and entertainment - have a valid place within society and that all are appropriate at certain times. He goes on to state that a culture

³⁷ Boston Ken, Sunday Times 26.04.09 pg. 19.

purporting the value of 'therapy' and 'psychology' can glibly cover the fact that disadvantages still exist in society. He further describes that 'theatres of healing and entertainment masquerade as political spaces for radical social transformation or claim to lead to 'empowerment' or to 'make a difference to the lives of others', the effect can be to further normalise historical patterns of inequality and disadvantage' (2007:313).

In this chapter I shall explore the role of drama and dramatherapy in education. The role of the teacher and therapist and discuss the potential for wider inter-disciplinary discussion between the two professions and the current involvement of dramatherapy within the school system using brief examples. I will also examine Neelands' (2004) three perspectives of how drama is used within schools, as personal and social education, as English and as subject – and juxtapose them to approaches used within dramatherapy.

Background

Karkou (2010) feels that there are already historical links between the arts therapies and education. She states 'The contribution of child centred education, with its emphasis upon emotional and social development, has enabled the development of arts therapies in this country' (2010:10). In essence she is referring to the progressive movement within education. She describes further that arts therapies were seen as a more 'sensitive' forms of arts teaching, which despite the professional development of the arts therapy professions continues to exist.

Jones (Leigh: 2012:23) describes three forms of dramatherapy used in schools today. He firstly describes dramatherapy for children with specific psychological needs; the second is a form of general developmental assistance for example with a child who has a specific learning or physical disability. A third approach he describes as being a 'whole school approach to areas such as social and emotional development and it concerns the ways in which dramatherapy can inform, or be part of, practice in areas such as SEAL and circle time' (Leigh: 2012)³⁸.

Courtney feels the idea of educational drama as therapeutic was seen to be only for 'mad children.' He came across this attitude during the late 1940's and as late as the 1980's (Jennings: 1987:160). I discussed earlier that the dramatherapy work of Jennings (1987) sprang from drama within remedial education. Karkou and Sanderson (2006) report that education is still the second most reported area of work for arts therapists after health services.

Over the last 25 years there have been huge changes within the UK education system. The 1988 Education Reform Act was created by the then Conservative Government with the idea that 'all children were entitled to the same opportunities whatever school they attended' (Fowler 1990:15). The act created three core subjects of English, Mathematics and Science, followed by foundation subjects of technology, history, modern languages, geography, art, physical education and music.

³⁸ I shall give a further example of whole school approach shortly.

Karkou is right in that she suggests there is a 'willingness' for the development of social and emotional work within education, which has been developed in the guise of Personal, Social and Health Education (PSHE) often subsumed under Citizenship. Social and Emotional Aspects of Learning (Primary SEAL), were developed as part of the Primary National Strategy (DfES, 2005); followed in 2007 by Social and Emotional Aspects of Learning for secondary schools, 'Secondary SEAL' (DfES, 2007). These provide approaches to promoting social and emotional skills within schools. The SEAL programme adopts Goleman's (1996) 5-domain categorisation of social and emotional skills: self-awareness, managing feelings, motivation, empathy, and social skills empathy. Coupled with the Children's Act's (1989) and (2004), incorporating the 5 domains of the Governments Every Child Matters (2003): be healthy, stay safe, enjoy and achieve, make a positive contribution, and achieve economic well-being. All this has led to a comprehensive Government strategy for children's educational, social and emotional development in the UK.

Quilbell, however, feels that on the whole modern teaching does not allow this to occur, 'schools are places rich with opportunity to make a positive contribution to the development of young people, but given the pressures to raise standards year after year, school life often side-lines the emotional and social aspects of learning' (Karkou: 2010:114).

Drama as Personal & Social Education

Within drama education Neelands points out 'The strength is that, in the absence of a national agreement about a drama curriculum, schools are free to design a curriculum for drama that is particularly responsive to local needs'

(Neelands:2004:5). He gives three examples of how drama might be used in schools: drama as personal and social education, drama as English and drama as subject. It is useful to look at these three contexts within the current socio-economic climate and see how this might parallel ideas or concepts within dramatherapy. In a later chapter I will compare these ideas alongside field work.

Neelands discusses that in schools where drama is used as a personal and social education there is an emphasis on boosting social skills and personal relationships. This in turn impacts on levels of self-esteem in what might be socially deprived areas. Ultimately drama in this kind of school would according to Neelands closely reflect the ethos of the school and local community.

This philosophical view of drama in education fits comfortably with such early drama/dramatherapy innovators as Peter Slade; his love of play and improvisation in his book 'Child Play' (1995) certainly connects to the personal and social developmental philosophy of drama in education. This viewpoint could be compared to one of Phil Jones's nine core processes 'play and playing' (1996: 167).

Contemporary Canadian theorist Gallagher in 'Theatre of the Urban' discusses how students in their dramatic performances in the classroom 'made explicit the dialogical relationship between the material subject (and her/his histories) and the imagined one' (2007:8). Thus students are making connections between their own personal history within their community and those imagined and created in drama. Drama has the potential to be a personal journey for each individual; allowing them to connect with their own individual stories and narratives. This may be seen to be closer to a more therapeutic or dramatherapy approach.

Other modern theorists and practitioners have used the idea of drama as a way of personal and social development – and in a more political field. I have discussed earlier theatrical innovators such as Brecht (Willet 1978) in the 1930's developed the concept of 'Lehrstück' or 'that moral and political lessons could best be taught by participation in an actual performance' (1978:33). His work was developed as an artistic and political response to the rise of fascism. This has been taken a step further by Boal (1992), again developing his work in opposition to a right wing South American dictatorship. Boal's landmark work, discussed earlier, '*Theatre of the Oppressed*' used drama to allow people to think critically about the oppression they were under and allowed them through forum theatre to challenge and be challenged by an audience. He developed this further with *Rainbow of Desire* (1995). According to Landy, Boal's work was: 'less about creating a theatre aesthetic and more about creating a therapeutic theatre' (Landy:2008:86). Whereas the work of Brecht and Boal was certainly social and political in that the individuals and groups challenged the wider social and political community, it was only in Boal's later work, and not at

all in Brecht's that there was space for personal and individual development.

However it might be argued that not even Boal allows the individual to connect with their own emotions and feelings in a more direct way within a therapeutic psychodynamic framework as would be led by a qualified dramatherapist in a dramatherapy session.

Drama as English

According to Neelands, drama as English is more defined and is more closely aligned to the subject of English which in itself has its own specific and agreed national curriculum. He states:

'There are two strands that are emphasised – the personal and social rewards to be gained from the literary study, performance and watching of plays and the contribution that drama can make to the development of literacy.' (Neelands 2004:5)

English is not only a core subject but in a socio-political context is seen as an essential key tool that all pupils should develop to aid and support them as they move into adult life. Winston describes the UK national literacy strategy as more concerned with the learning of 'technical skills' rather than focussing on experience. (2004:20). He feels that drama within an English context should 'Create vividly imagined, fictional contexts which can make language activities, including those

which are skills-based seem not only purposeful but even fun and exciting to children' (2004:20).

The idea of English through drama as communication has similarities to PSHE – Personal and Social Health Education and Citizenship. In his research at Warwick University Brian Lighthill feels students in citizenship are unable to connect their own individual experiences to the collective within the school or as Lighthill puts it 'Students seem unable to connect to 'the whole school' experiences, let alone make links to wider context and communities beyond the school' (2007: 110). Lighthill's work is looking at the use of Shakespeare with Citizenship and PSHE on a practical level.

The idea of allowing pupils to make the connection between individual experience and the wider community proposes a more therapeutic approach. In one of Jones's nine core processes within dramatherapy he describes the dramatic body (Jones 1996:151). He discusses the importance of the relationship between the body and the individual, the regulation of the body by society, and the way in which the body expresses itself and communicates the construction of this within a social context; and that this is core work within dramatherapy. It could be argued that the use of drama within English is not too dissimilar to Jones's description of the dramatic body, finding its own way of connecting and communicating with the world outside. Language is a natural extension of the body.

Drama as Subject

Bolton describes an historical divide that occurred between drama teachers from the 1940's onwards (Bolton: 1988:24). In his view there were those who followed Slade and there were those who followed 'the speech and drama teachers.' Historically Slade's perception of what drama teaching was differed from that of other more formal approaches to teaching drama. Formal approaches relied on the 'often received, standard or BBC speech' (Bolton: 1988:25). So from the very beginning there was conflict between a more play and improvisational approach and formal speech and language, which is more like drama as English as opposed to drama as subject.

Neelands feels drama as subject is about formal examination especially 'in the climate of league tables, performance indicators and local competition for resources, the school is keen to boost the numbers of pupils achieving A–C grades in GCSE exams' (2004:5). Whereas we may no longer be interested in the received pronunciation of the BBC which reflected earlier times in drama education history, the use of 'drama skills' are seen as a necessarily important element for pupils to get a good grade A-C in GCSE drama. I shall debate the idea of 'skills' within education later in this research.

Neelands has discussed that the lack of a national curriculum for drama potentially leads to individual weaknesses within local curricula (2004:6). This is borne out when looking at the ed-excel GCSE drama website which states that although students are

expected to 'be inspired, moved and changed through a broad, coherent, satisfying and worthwhile course of study'³⁹ it goes on to say 'Assessment is wholly based on centre-devised practical activity emanating from topics and play texts chosen by the teacher'⁴⁰. Drama as subject is only examinable for GCSE in the final two years of formal education; prior to that there is much scope for individual drama teachers to develop their own curriculum which will be based on a variety of factors, including the skill, ability, experience and philosophical approach of the drama teacher; and the current socio-political positioning of the school and community in which the teacher works. I shall discuss this later in more detail when analysing my own research data.

Dorothy Heathcote a seminal figure in the teaching of drama in the UK hypothesised that drama teachers operate in a 'vulnerable state' (Johnson & O'Neil:1989:28). Heathcote argued that drama teachers struggle to communicate to colleagues issues between the process of how students learn and the actual results that can be assessed. This I would suggest is in essence process verses product. Some drama teachers may consider that the process of drama is of greater importance whereas others would feel the end product, which may show more clearly specific skills that have been learnt, is more important (See O'Toole 1992, Bolton 1988). There is a deeper process at work as Heathcote deliberates: 'many head teachers still think of it (drama) as watered down theatricals, not because they are stupid, but because

³⁹ <http://www.edexcel.com/QUALS/GCSE/GCSE-LEG/DRAMA/Pages/default.aspx> accessed 4.5.09

⁴⁰ <http://www.edexcel.com/QUALS/GCSE/GCSE-LEG/DRAMA/Pages/default.aspx> accessed 4.5.09

they themselves have only seen theatricals, or done theatrical in their own time in school' (Johnson & O'Neil:1998:31).

Heathcote declares that a drama teacher:

'must not only understand how to obtain progression in the work but also the difference between linear development in playmaking, the flow of the story line, the unfolding of events in true dramatic form, and the volume development of the work so that the events are personally meaningful to the children' (Johnson & O'Neil:1989:31).

The process of learning in drama is therefore not only about following a logical sequence with a dramatic story, and its pace and meter, character and plot; but about pulling out from this the 'meaningful' elements of the story for the class and individual student in dramatic context.

The subject of drama and the teaching of it within schools are pulled in a range of differing directions. This includes the impact and development of the education system over recent decades, coupled with the influence of early drama pioneers who believed in the personal and social development of the individuals and groups through drama. Other writers suggest more structured approaches to drama being more central to the curriculum within English and other subjects. Finally others see drama being taught as a subject within its own right. There are huge influences upon both the training and experiences of drama teachers.

Dramatherapy in School

The idea of finding individual meaning from drama is very much core to dramatherapy as Jones points out “The drama does not serve the therapy. The drama process contains the therapy’ (1998:4). The role of the dramatherapist is to assist individuals to make personal and psychological connections to dramatic material from often a psychodynamic perspective at an individual emotional level; whereas the drama teacher’s role is to assist in a student’s personal learning through drama.

Quibell (Karkou 2010) advocates the idea of using dramatherapy within a ‘whole school set up.’ He cites Action Group Skills (AGS) (2010:115) as a way of using therapeutic work to aid ‘whole school culture.’ His research included groups of children whose behaviour within the classroom was cause for concern, who took part in an 11 week dramatherapy intervention. Quibell used a random control trial with half of the selected children taking part using the work of Jennings, Heathcote, Moreno and Emunah. The other half of the children took part in small curriculum study groups.⁴¹ His conclusions through observation and statistical analysis of questionnaire data from teachers, parents and pupils concluded that the dramatherapy approach was both effective in the short *and* longer term (more than one year). Teachers and pupils indicated that the dramatherapy was more effective

⁴¹ Quibell notes that that random control groups using therapeutic group work are rare. I shall discuss later dramatherapists unwillingness to carry out more quantitative research and Quibell here appears to echo this.

than the curriculum based work over a longer period; the only group who disagreed with this were parents.

In a Canadian dramatherapy research project Rousseau (et al. 2007) carried out a nine week dramatherapy project which was devised to look at the effectiveness of preventing emotional and behavioural problems and enhance performance amongst immigrants and refugees. The Strength and Difficulties Questionnaire (SDQ) (Goodman:2001) was used to assess each student's level of emotional and behavioural distress prior to and after the dramatherapy intervention. Statistical analysis of the SDQ's concluded that the dramatherapy work did not impact directly on the emotional and behavioural difficulties but did impact on the overall perception of impairment of symptoms (2007: 461). The lessening of overall perception of impairment may assist the immigrants and refugees to adjust to the changes they make becoming part of a new culture. It was also reported that the dramatherapy work impacted on improvement of other school work, specifically mathematics as reported in focus follow up groups with teachers.

The main emphasis in both these studies is the impact dramatherapy has helping young people manage themselves socially and emotionally in the wider school environment. Quibell reported a positive impact some 12 months post project. Rousseau's work acknowledges that only short term impact was assessed.

The Teacher & the Therapist

My interest is in the differences and similarities *between* drama and dramatherapy, the above examples look at the *effectiveness* of dramatherapy and the impact on the pupils personally and as part of the wider school environment. If a useful dialogue is to develop between drama teachers and dramatherapists we may also wonder what similarities and differences exist between teacher and therapist. Koltai (Schattner, Gertrud and Courtney, 1981) feels a good teacher will possess some therapeutic skills just as a good therapist has to be able to teach when necessary. However I would caution this view as being therapeutic does not make you a therapist, and not all therapists would agree that they need to be able to teach. Courtney (1989) deliberates that arts teachers develop a specific and natural intuition based on their knowledge and skills in teaching the arts which is different from that of non-arts teachers. Valente & Fontana (Payne 1993:61) suggest intuition as being in ninth place on a list of hierarchy of personal qualities desirable in the dramatherapist. They suggest that self-insight, motivation and empathy are the three most important qualities.

Teacher training and dramatherapy training are different in approach and intention. Dramatherapy students are expected to develop an understanding of self through personal therapy which is an essential part of their training. Drama teachers are not. A therapist will be equipped to deal with and allow the client to work with their internal emotional and psychological world. The teacher will use a curriculum to

work with students to develop learning points to enable a broad range of educational development, with a particular emphasis on the cognitive.

Dramatherapist have a wide range of backgrounds. They are expected to have either a first degree in a relevant subject or prove they have had significant experience in a related field before training. A dramatherapist might have a background in drama and theatre, counselling, mental health or psychology. Therefore their background begins to shape them as individuals before, during and after training. My background in drama and education has shaped the very approach I have taken in this research with an emphasis in drama rather than a psychotherapy approach. In the UK historically training could last from one year full-time to four years part-time, depending on the training institution. The trainings will have different emphases depending upon the particular course and tutors. Approaches in the UK are defined as being either: theatre model (my own training at Hertfordshire –course since disbanded), ritual theatre model, sesame approach, and integrated and eclectic approaches⁴². In the same way that the culture of drama teaching within schools is shaped by a complex web of internal and external influences both professional, social and political, so too is the training and career of a dramatherapist. This has a huge impact upon the way a therapist may work or respond.

⁴² As listed in on the British Association of Dramatherapists Website – training table. <http://www.badth.org.uk/training/table.html> . Accessed 02.07.11

Edges in drama and dramatherapy

I have suggested that in Neelands' definition of three drama approaches there are potential connections to dramatherapy. I have also stated that the training of the drama teacher and the dramatherapist is a complex one which is related to the individual teacher or therapist's background and philosophical approach. There is a merging of philosophy and practical approaches for teacher and therapist from differing perspectives which is worthy of further debate and dialogue. I am not saying that the drama teacher and dramatherapist are the same - but do suggest an exploration of the space *between* and *around* each profession would be of benefit to both.

Disabled performance artist Alicia Grace (2009) in an article entitled 'Dancing with Latitude – A Dramaturgy from Limbo' discusses the idea of movement and dance and the friction created by artists operating on 'edges.' She suggests:

'According to the laws of permaculture, edges in the landscape are important because they are interfaces between two different types of environment or habitat. They share characteristics of both adjacent areas but have a unique character of their own. Edge eco-systems are known for their diversity and intense activity, they are also characterised as places of accumulation'. (2009:28)

Despite the difference in nature, training and intention of drama and dramatherapy, and the political and social contexts that surround them, they both share one thing

in common – the art form – drama. Just as each profession has its own professional boundary or ‘edges’ as Grace suggests the edge of one environment can have an impact on the edge of the other. What needs to be developed further is the ability to allow each profession not only to understand their own boundary and that of the other, but also to acknowledge the space between them, and what this is. As Grace suggests ‘edge eco-systems are not only places of ‘intense activity’ but also of ‘accumulation.’

Chapter 5: Dramatherapy, Drama & Story

Introduction

‘The use of stories, myths, and legends is central to Dramatherapy practice. We all have stories to tell about others, and ourselves. These stories are central to our lives, the way these stories are constructed and told influences the ways in which we see ourselves and relate to each other.’ (Holmwood: 2005:19)

This chapter will reflect a range of academic and theoretical views that will ultimately impact upon the practice of the use of story within a dramatherapy or drama education context. It is thus as much a pragmatic and empirical as well as an academic exploration of the inter-disciplinary nature of dramatic and therapeutic approaches used within the context of story. As with other chapters it is necessarily *selective* and by no means an exhaustive examination of story.

In my experience as a dramatherapist stories are not only central to my work but have the ability to reach out to people with a range of disabilities. Working with ‘Mary’ (2005), as discussed earlier, I was able to engage with a woman with quite profound disabilities using story and metaphor. Over time the stories I told her had a deep impact and provided a degree of insight which allowed her to begin to cope with life in a new way. Mary was unable to speak but the dialogue we created

together using story at the centre allowed me to communicate with her on a level different from everyday experience.

Dramatherapy Approaches

Talking about the sesame approach ⁴³ Houghman the Head of Dramatherapy

Training at Central School of Speech & Drama describes how:

‘...it works in the twilight, in the land of betwixt and between. It is neither night nor day. It plays tricks with our vision – we see faces in the trees and rocks, we sense the possibility of night before it has properly arrived. Twilight is a threshold guided by Hermes as a guide of souls, moving between worlds’ (2006:3).

Hermes, as the god of borderlines, provides a useful metaphor for us to begin to think about the role of story within drama and dramatherapy. Houghman discusses a world of shadows and twilight, a world of opposites merging and possibilities. Story and especially its use within dramatherapy presents us with this sense of duplicity; the story itself, and its meaning, contains for each of us a hinterland between reality and fantasy.

Couroucil-Robertson, who teaches dramatherapy and is the co-founder of the Greek Dramatherapy Association, states that myth and story within dramatherapy provide the client with distance from an ‘immediate’ problem (1998). Participating in group

⁴³ A specific approach to dramatherapy developed by Marion Lindkvist discussed earlier.

stories can also help clients who have a fear of having their own individual issues or stories exposed directly. Personal stories for clients in therapy can often be extremely emotionally painful; in particular dealing with traumatic events through story can provide distance and space where the client is not overcome with emotion to the extent that they emotionally shut down. Couroucil-Robertson concludes in her article that stories can be used as a starting point but also as a whole within their own right. She feels that stories potentially allow people to put an end to past experiences that may remain unfinished.

A good example of this is an experience I had prior to training as a dramatherapist where I used reminiscence drama at a day hospital. One elderly gentleman described how he came home from World War 2 as a fighting soldier had a cup of tea and went to bed. He never had a party to celebrate his return. With the group we agreed to give him the home coming party he never had, some 45 years later, which we did, and this was successful for the gentleman in question. The occupational therapist I was working with at the time took me to one side afterwards and said what had just happened was bordering on therapy, because in essence as Couroucil-Robertson suggests we allowed someone to put an end to something that remained unfinished. It was suggested I consider training to be a dramatherapist – which I did.

Story & Structure

No mention of stories could be made without reference to Joseph Campbell.

Campbell (1988), heavily influenced by Jung (1964) and Van Gennep (1960), and the

forerunner to Booker (2004), ultimately suggested in '*The Hero with a Thousand Faces*' (1993) the commonalities of plot, especially in those that relate to the myth of the hero.⁴⁴ He feels 'the standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation- initiation- return: which might be named the nuclear unit of the monomyth' (1988:30). We can connect Campbell's assessment of classic stories of heroes in this context with later theorists of the structure of story. Booker describes Campbell's 'Monomyth' as a general approach' (2004:13). Campbell very much relied on classical texts and in his final chapter 'The Hero Today' he laments that there is little space for the archetypal hero story in the modern age in which we live, where religion no longer plays the role it did. The context in which stories are told is different – but the resonances they hold are just as powerful – at least on an intra-psychic, dramatic and personal level. Campbell also acknowledged the importance of both Freud and Jung suggesting they both 'demonstrated irrefutably that the logic, the stories, and the deeds of myth survive into modern times' (1988:2).

In 'The Seven Basic Plots' Booker suggests the human need to tell stories is 'one mystery built upon another.' (2004:3) Booker is fascinated by the idea that there 'may only be seven (or six, or five) basic stories in the world' (2004:4). Booker began to realise that stories appeared to carry similar basic plots to do with a hero or heroine overcoming adversity through difficult situations.

⁴⁴ He is reputedly influential in Stephen Spielberg's classic science fiction film series 'Star Wars.'

In 'The Morphology of Folktales' Propp proposes four main 'functions' in folk tales: the function of the *dramatis personae*, followed by the functions of number, sequence and structure (1968:23). Within *dramatis personae* and structure, for example, he defines a specific story type as: 'one of the members of a family is absent from home' (1968:26). He describes this as being a Prince going on a long journey. This can be likened to both Booker's idea of 'the quest' (2004), and Campbell suggesting similarities to Van Gennep's 'rites of passage' – in each case someone sets out on an adventure to face some form of adversity before eventually returning as a changed person. Propp describes a series of structures which are central to all folk tales – echoing in essence both Booker and Campbell, that there are definitive common structures shared by a vast number of stories.

In a 'Short History of Myth' Karen Armstrong debates that what separates human beings from other animals is the fact that we are 'meaning seeking creatures... with the ability to have ideas and experiences we cannot explain rationally' (2006:2). She asserts that the human imagination is a powerful tool which aids us in the development of myth; that all story has a purpose, and that myth in particular exists on a separate plane to that of ordinary existence. Myths in her view allow us to deal with complex and difficult questions which assist us in our journey through life. She argues that:

'A myth ... is true because it is effective, not because it gives us factual information. If, however, it does not give us new insight into the deeper meaning of life, it has

failed. If it works, that is, if it forces us to change our minds and hearts, gives us new hope, and compels us to live more fully, it is a valid myth.' (2006:10).

This appears to connect with Jones's assertion that story is connected to both dramatic projection, as described earlier and to another of his nine core processes - 'transformation' (2007:119). In dramatherapy, individual transformations can come about through the use of alternative perspectives which differ from the everyday. He states 'an event can be improvised rather than lived.' (2007:121) Armstrong advocates that: 'when Freud and Jung began to chart the modern quest for the soul, they instinctively turned to classical mythology to explain their insights and gave the old myths a new insight' (2006:11).

Story & Therapy

We have seen earlier the impact psychiatrist Carl Jung has had upon the development of modern psychotherapy and dramatherapy. Jung and his interpretation of dreams have also had an impact on the development of the use of story and myth in therapy. Jung had a deeply held belief, as Henderson states dreams:

'.. exist because the unconscious minds of modern man preserve the symbol making capacity that once found expression in the beliefs and rituals of the primitive' (Jung:1964:98).

Jung felt that stories always had some connection with the ancient and primitive and that stories through dreams provided a gateway or liminal connection with this ancient past. This fits closely to Houghman's view (2006) of a hinterland between realities. The Sesame approach above all others within dramatherapy closely aligns itself with Jung. Henderson goes on to discuss the idea of the role of the 'hero' in a Jungian sense, within dream or story, as representing the 'ego' or 'self.' The ego is the conscious thinking life force of the individual which is always connected to its unconscious shadow, which contains all that is negative, hidden and repressed.

Booker ultimately agrees with Jung that encoded within mankind at a deeply biological level are 'shadowy elemental structures built into our unconscious which condition much of our behavioural and emotional response to the world' (2004:554). In essence Booker has taken Jung's ideas further by attempting to conceptualise basic plots around the need for the understanding of 'self' as a whole person. Von Franz (1996) follows the classic Jungian line that fairy tales are one of the simplest and purest expressions of Jung's 'collective unconscious' and, in psychoanalytic terms, represent the classic 'archetypes' which in essence are the blue prints of the human psyche. She feels that because these are such multi-layered and complex psychological concepts they are in one sense almost impossible to define. It is through picture, symbol and metaphor that we can begin to explore and understand and make sense of 'self'. Von Franz does acknowledge that critics of the Jungian school prefer to take each story as it is without a psychological interpretation; but she recommends that the interpreter offers an objective perspective and signposts

the dreamer to alternative perspectives which are outside of their own subjective view.

Similar to Jung and Von Franz, Bettelheim proposes that children in particular can, through story and fairy tale, go on journeys in which adversity is faced with the assistance of 'benevolent powers' (1991:24). Jack Zipes (2002) is heavily critical of Bettelheim, as were other authors after his death. Zipes states that much of Bettelheim's seminal work 'The Uses of Enchantment' was lifted from Julius Heuscher's earlier work of 1963. Zipes was highly critical not only of Bettelheim's writings but his methods, too. Despite Zipes' concern about Bettelheim's 'authoritarian and unscientific approach' (2002:181) and personal and professional failings, he felt there was some merit to examining Bettelheim's work.

Dramatherapist Alida Gersie (1992) feels that not only Eurocentric tales present us with universal messages but that tales from around the world play a similar role. Gersie discusses how ancient tales present us with 'increased knowledge' so that we can deal with the unusual and unfamiliar through stories:

'When our life is complex, which it is more often than not, we hope to find within the story images relevant to our own predicament, hoping maybe against hope, that an answer to our problem might *dwell* within the story....' (Gersie:1992:15).

Despite some social, cultural, ethical and polemical differences, the above writers share a common belief with Erich Fromm (1951) who suggested that verbal language

is not enough to fully describe our experiences but that a deeper, richer and ultimately symbolic language is required. Fromm described three kinds of symbols; conventional, accidental and universal, (1951:13) only the latter two he argued represent deeper inner experiences. Conventional symbols are words arbitrarily connected to objects, as he described the letters 'T-A-B-L-E' (1951:13) that stand for something else – a piece of wood with four legs on it. Accidental symbols are individual and specific connections we make through our own individual experiences and Fromm advised that these are rarely used in myths.

Dramatherapists and other therapists theorise that symbolic imagery allows us to connect with the subject through stories, dreams and fairy tales in a deeper and richer way; that there is a liminal - or more correctly *liminoid* space - between the story teller, dreamer or image maker and beholder that allows a space for experimentation and exploration. As Von Franz (1977) describes in a further book, stories allow us a space in which the process of individuation can occur; the process through which parts of self converge to make the whole, the ego or self. From a therapeutic perspective stories, in all their guises, allow the individual to create, form, and hold a sense of self, and see how this self relates and connects to the world around them. Again this is similar to Jones' 'dramatic projection;' (2007: 82) (as described earlier); individuals project unconscious feelings into objects around them in order to allow them to become conscious so that they can make personal connections for themselves. In this case, people are using the stories and their structures to help form meaning for themselves.

Story & Drama

In 'Post dramatic Theatre', Lehmann advocates that an 'estrangement' (2006:30) has occurred between drama and theatre in modern times and what he describes as 'a breaking away from the dramatic paradigm (and from literature as such)' (2006:31). A move towards a theatre which is less reliant on story, does unfortunately in his view, leave more traditional theatre goes struggling. Although Lehmann is considering contemporary theatre and theatre of the future it could be argued that in actual fact he is reflecting the ideas of many of the writers discussed here – that ultimately story is about symbol, imagery and metaphor and represents an alternative language that deals with emotional, internal struggles which are less reliant on spoken language.

David Booth (2005) describes 'story drama' as 'improvised role play stimulated by a story, the story itself and the characters living within the story' (2005:8). He suggests the idea of surrounding himself and his students with story through drama, connecting past stories to present ones. He suggests a reciprocal relationship between story and drama and goes on to state that 'drama allows us to create a collaborative experiencing of drama, creating a single collaborative tapestry of responses to the tale' (2005:66).

O'Neil and Lambert discuss a slightly different approach:

‘Drama does not work in the same way as story. It is not the simple unfolding of a sequence of events ... The teacher’s task is to make the ‘present moment’ of the drama significant, and to work in a sense to suspend the plot’ (1990:28).

Nicholson acknowledges the role of the drama educator and dramatherapist to be different, the use of story or narrative in these contexts also offering different spaces in which participants are able to explore aspects of self in relationship to story.

Nicholson anecdotally remembers signing up for a drama education workshop and within a few minutes being requested to share experiences about her own family relationships with strangers. She described this as feeling ‘cheated’ (2005: 66). She feels that on these occasions there is a blurring between fictional narrative and autobiography. The telling of stories or narratives within the confines of a social space is a cultural and collective act – people laugh, are scared, and are excited or annoyed. In a social and dramatic context there is no specific intention to connect these stories directly to individual personal experience. However this may occur at an unconscious level. Within a psychological space such as dramatherapy, there is an intention to connect the material directly to the personal and emotional experiences of the individual or group so that they can use it to explore specific personal issues; but to an extent this is still distanced through symbol, metaphor and image.

Nicholson acknowledges very clearly, however, that:

‘the boundaries between a fictional narrative and autobiography can blur easily, and in non-therapeutic settings sometimes the narrative is taken in unexpected

directions by participants, and this may touch nerves or invoke particular feelings for individual members of a group' (2005:67).

We have seen that the use of story and narrative within drama and dramatherapy is a double edged sword. Within drama, story presents group members with dramatic issues and challenges; within a dramatherapy context a psychological space is created for personal issues to be dealt with at a deeper level, though dramatic distance, through symbol, metaphor, character and image. There is potentially a space between these two realms in which the social or dramatic aspects of narrative can shift into the therapeutic and psychological. The place at which this can occur is in essence the site of this research.

Paley (Gunaratnam et al 2009) in his chapter entitled 'Narrative Machinery' discusses the idea of the teleogenic plot (see Davis:1987) – the idea that the end of the plot shapes both the beginning and the middle. He feels that 'in recognising that stories have a teleogenic structure, the reader, while unaware of what the denouement will be, is nevertheless confident that there will be one, and that it will throw retrospective significance on what has preceded it.' (Gunaratnam 2009:21) It is this innate ability for people to be able to retrospectively connect with stories that provides each of us with the potential space to explore its significance for ourselves.

Drama, Story, Dramatherapy Connections

We have explored in this chapter the central importance that story plays within drama and dramatherapy. A range of dramatherapy, therapy, drama and academic theorists share similar ideas and arguments about the role that story plays from their own perspective. The alternative views impact upon how story is used pragmatically within an educational or therapeutic context.

Regardless of which discipline stories are used in, they act as markers. They are told sometimes in words, sometimes in images on television, in the cinema or in dreams. We live in a technological society which is bombarded by images on a daily basis. Raymond Williams in his essay 'Drama in a Dramatised Society' suggests that society is swamped by drama 'On television alone it is normal for viewers – the substantial majority of the population - to see anything up to three hours of drama' (Auslander:2003:305) each day. Drama he believes has become an 'habitual' (Auslander:2003:305) experience. Stories regardless of whether they are received in words or images are converted by each of us and we make them relevant to our lives. The spoken or written word alone does not convey sufficient breadth or depth to unlock the encoded messages that exist for us within stories as the above writers have suggested. Drama is the natural progression for stories as drama is an image-based medium. Dramatherapists as well as dramatists work with images to explore their meaning at different levels.

In an article entitled 'Story: A Personal Reflection', Clinical Psychologist Sheila Strawbridge argues that 'Dramatherapy tends to take a position that is resistant to reductive interpretation but sensitive to the usefulness of the variety of possible meanings.' (2004:15) She describes a western bias which 'sometimes forces dramatherapy, alongside theatre and the arts in general, to justify itself for the sake of professional recognition and funding, in borrowed logics and languages such as those of psychology, medicine and the market.' (2004:16) Despite, as Strawbridge states, the 'huge interpretative literature' (2004:16) available on story; dramatherapists should be free to work with stories outside of the frameworks already developed by others.

Story provides space around its edges, or liminal margins, where we can find alternative possibilities. It is this space, between the social and the psychological, which dramatists and dramatherapists may be able to explore together in the future. Both dramatherapists and dramatists share a common thread in that they use story physically and practically and it is this common shared experience we should focus on to start with when using story. My necessary focus on story in this chapter has been to acknowledge it pragmatically, and recognise the inter-disciplinary nature of story within the context of this research.

Section 2 Reflections

In this section I have examined five key areas which are important to me in my own personal development as both drama educator and dramatherapist, but can also be seen to be significant in the development of both professions and pertinent to this research. Each of these five key areas also has a reciprocal impact upon each other; which acknowledges key inter-disciplinary connections across and between professions and disciplines.

I have noted that a variety of perspectives potentially give light to an understanding of drama education and dramatherapy. I have stated that anthropological thinking is important in that its more greatly developed body of language and literature sheds light upon drama and therapeutic thinking. The concept of liminality is documented clearly within an anthropological perspective, but what does this mean within a drama education and particularly a dramatherapy frame? How can the thinking be developed further?

I have acknowledged the important influences that the pioneers of theatre play within both professions, and that discussion of catharsis and an understanding of personal and individual emotional responses to dramatic acts are as important and appropriate within a drama educational context as within a dramatherapy approach. It is how they are managed, viewed and understood within the two disciplines which are key here, not that it is inappropriate in one and appropriate in the other.

I have recognised that the idea of the inter-disciplinary nature of both professions is not a new concept, firm historical links already exist. In my view, dramatherapy grew from the 'political left' of drama education, a drama education that acknowledges not only the necessity of drama as a way of teaching an art form, but as a drama which allows for personal and social understanding and reflection, not too dis-similar to approaches used within dramatherapy. Thus I have to acknowledge that my own research is framed within this context and the literature I have chosen in this section reflects that.

I have also seen that there is always a contextual understanding of how drama is taught within schools, that there are subtle and complex arguments that relate as much to context as it does to praxis. There is potential for shared commonalities to exist between and around each profession.

I acknowledge that story is a powerful meaning giver in the practice and praxis of the two professions and that teachers as well as therapists can examine emotional and personal content through a central dramatic vehicle – story itself. Story is multifaceted and is flexible enough to be used across a broad range of educational and therapeutic foci.

What this section has shown is that the arguments for both dramatherapy and drama education are both complex and diverse; and that historically and pragmatically they have had an impact across and around each other and a range of closely connected inter-disciplinary fields. My own professional career anecdotally

has shown this, which is the stimulus behind this research. An inter-disciplinary connectedness has always existed. The different liminal spaces used within the drama teaching and dramatherapy and the languages we use to describe leads this research in a direction which requires an examination of the space not only within each of the two disciplines, but the space that exists around them and what this means for all involved. I shall acknowledge these areas in my main field work in Section 4, and will later acknowledge how this literature review has impacted upon and shaped the research.

Section Three

Research Methodology

Chapter 6: A Review of Methodological Approaches

Section 3 will focus on methodology. In chapter 6 I will critically examine the literature and review a range of approaches that contribute towards the methodological approaches used in this research. In chapter 7 I will explain how these approaches have been used practically and procedurally. Throughout these two chapters I will also acknowledge the positive and negative aspects of the various research methodologies and explain clearly why I have chosen certain approaches for both practical and methodological reasons and rejected others, and why I consider them to be useful in the final field work carried out.

Introduction

There has been much criticism of educational research in recent years. Evans (2002) points to several main areas of concern which include its fragmentation, lack of rigour and insufficient relevance and usefulness to policy and procedures. Her overall view is that much is required for standards to be raised and she suggests:

‘As individuals, educational researchers can play their part in raising standards by developing advanced research skills, undertaking reflective practice and developing into analytical researchers’ (:2002:45).

Jones (2010:4) feels that within dramatherapy specifically, research is the fourth vital element within the profession which is still new and developing. The first three are the forming of the professional association, the development of training courses, and the development of supervision and CPD. Jones argues that research within the arts therapies touches on the three aspects of health, medicine and the arts and that the researcher needs to acknowledge 'their difference, even irreconcilability' (2010:6). He concludes that there is a need for multifarious approaches within researching the arts therapies and that this needs to be embraced as positive and not considered as a weakness. With this in mind I shall explore a variety of these approaches, their positive and negative aspects and my reasons for using them in this research.

Case Study

Bent Flyvbjerg points out that:

According to the conventional view, a case and a case study cannot be of value in and of themselves; they need to be linked to hypotheses, following the well-known hypothetico-deductive model of explanation' (2006:220).

He goes on to quote Abercrombie, Hill & Turner (1984) who state case study itself is not reliable 'as it cannot provide reliable information about the broader class' (2006:220); and that this has been a prevailing attitude towards case study. However Flyvbjerg goes on to discuss what he describes as 'misunderstandings of case study' with positive as well as negative impacts on its use. These ideas include: the inability

to generalise and theorise from an individual case; and that an inert bias exists pre-disposed to the researcher's notions. He feels that an argument for case study is that it provides 'context dependent knowledge' (2006:221) and that:

'Phenomenological studies of human learning indicate that for adults there exists a qualitative leap in their learning process from the rule governed use of analytical rationality in beginners to the fluid performance of tacit skills' (2006: 222).

In other words a flexible, contextual approach, that is not concrete in nature, as provided by a case study, is not necessarily a weak approach to research. He also states that 'social science has not succeeded in producing general, context-independent theory and thus has in the final instance nothing else to offer than concrete, context-dependent knowledge' (2006:223).

He concludes:

By and large, the conventional wisdom is wrong or misleading The case study is a necessary and sufficient method for certain important research tasks in the social sciences, and it is a method that holds up well when compared to other methods in the gamut of social science research methodology (2006: 241).

Yin (2003) discusses two major factors for the success of case study in research: firstly to place it within appropriate case study literature but more importantly:

‘To define the unit of analysis (what is the case?) to identify the criteria for collecting and screening potential candidates for the cases to be studied and to suggest the relevant variables of interest and therefore data to be collected as part of the case study’ (Yin:2003:3).

He goes on to state that it is essential to deal with these criteria first, and ‘rigorously,’ (Yin: 2003:3) without which there will be the potential for negative outcomes. He feels that case study is useful when ‘the phenomenon under study is not readily distinguishable from its context.’ (Yin: 2003:4). Stake discusses that: ‘A case study is expected to catch the complexity of a single case’ (Stake: 1995:XI). He describes two key approaches to case study as *intrinsic* and *instrumental*. An intrinsic case study is one in which the case alone is of central importance without any connection to anything external to it. An instrumental case study is one which is understood in context with or is instrumental to something else. Both the case studies I intend to look at are on their own intrinsic, but comparison between the two makes them instrumental.

Eisenhardt acknowledges that there is ‘lack of clarity about the process of actually building theory from cases, especially regarding the central inductive process and the role of literature’ (1988:532). She goes on to argue that ‘that work in areas such as a priori specification of constructs, triangulation of multiple investigators, within case and cross-case analyses, and the role of existing literature’ (1988:533) strengthens case study as a methodology. I shall discuss these areas shortly.

Winston proposes that case study 'has proven to be both flexible and popular among teachers and student teachers, particularly those interested in researching into their own practice' (Ackroyd: 2006:41). He argues that case study allows 'depth rather than breadth' and that it is a methodology well suited to drama educators and within drama itself. He discusses further that, like drama, the form of case study allows the researcher to engage with the case at a personal and narrative level in a way that other research paradigms do not.

Criticism of case study is based upon the proposal that there is the potential for individual bias from the researcher and that individual cases have little potential to connect to wider issues as they are by their very nature individual. However they are seen to be flexible and can be geared towards specific contexts but that does not mean they have little or no validity. As I shall discuss later when used alongside other appropriate methodologies the case study can gain validity as an approach in itself. It is because of the flexible nature of case study, and my practical limitation of time and resources; and tied in with other theoretical approaches (discussed shortly) to address bias, that I have found case study to be the most practical, empirical approach to use in researching dramatherapy and drama education.

Ethnography

Researching within any environment requires an element of ethnographic research. Goetz and LeCompte situate ethnography alongside anthropology and specifically the 'structural – functional theoretical perspective' (1984:2). They further describe it

is an examination of everyday life but from a different perspective. 'An ethnographic product is evaluated by the extent to which it recapitulates the cultural scene studied so that readers envision the same scene as witnessed by the researcher' (1984:2). In essence it is the study of human life and behaviour and is about reconstructing culture for the reader. They outline three key points for the ethnographic researcher to take into account: how they are gaining phenomenological data, how they are ensuring an empirical and natural approach and thirdly the need for a holistic methodology, one that shares similarities with other methodological approaches such as observational research and some forms of case study.

Hammersley (1992) states that there are three arguments which criticise ethnography: that researchers make assumptions about the data, that data is generated by researchers who have 'specially set up' the research within the setting and that it 'neglects the complex relationship between attitudes and behaviour' (1992:11). He also states that ethnography is claimed to be about 'theoretical description' (1992:12) but that this is not clearly defined.

In Graddol & Maybin (1994) Hammersley states that criticism of ethnography is broadly in two camps one which states that it is not scientific enough for social sciences and the other that it has not moved away sufficiently from quantitative approaches.

From a drama perspective, Gallagher describes critical ethnography as being useful as it 'is profoundly interested in the relationships of power reproduced in spaces, marked by differently positioned subjectives' (Ackroyd: 2006:63). She describes drama as fundamentally being about space, and the use of space, and that the two ideas fit well together. Gallagher feels that within critical ethnography there are:

'Self-reflexive processes (which) also help to keep the researcher vigilant about ways in which their research methods might be implicated in the reproduction of systems of oppression' (2006:64).

She further comments that this form of ethnography asks three clear questions, 'how we represent, how we evaluate the legitimacy of our representation and whether it is possible to effect change in the world' (2006:65). She proposes that as we begin to make an understanding of the drama world through critical ethnography this can have an impact on our understanding of the real world; as suggested by Denzin (1997) she states we have 'crossed that liminal space that separates the scholarly text from its subjects; we are all co-performers in our own and others' stories' (2006:65). She concludes that it is the researcher's ability, to be able to get inside of the *dramatic process* which will allow the development of critical ethnography appropriate for the field of drama research.

There is clearly a series of debates around the clarity and breadth of what is meant by an ethnographic approach, however from the perspective of this research project it is important that I should not be making assumptions about data; to an extent I

will be setting up specific 'situations' through which to gain data. Gallagher states above that it does allow me to get 'inside 'the drama process, so this is a strength. Combining ethnographic approaches from description and using others described in this chapter leads to an approach which is clearly qualitative, that acknowledges the potential for bias.

Insider & Practitioner Research

Although in this research project I am not acting as an insider researcher in the sense that I will not be examining my own workplace. I will be examining the two professional arenas that have been close to my heart, that of drama education and dramatherapy. Costley et al (2010) acknowledge that though being an insider to one's own field has some advantages in that it provides advanced levels of knowledge, criticism of insider research is that 'there may be a lack of impartiality, (and) a vested interest in certain results being achieved' (2010:6). They also state that where a researcher ultimately wants to bring about change they may be working in an environment where there are limits to this. One advantage I have is that I am not an employee, neither am I working on a regular basis within the organisations. I am only there to research on a part-time, short term basis and this allows me to be impartial and have a greater degree of objectivity; and by objectivity I mean an ability to stand outside of the work, and to a *certain* extent the environment to critically analyse it.

Nearly twenty years ago, Cochran Smith & Lytle (1993) suggested that for fifty years teachers had been the subjects of research rather than being the researchers themselves. In more recent years there has been a move towards acknowledging the knowledge and skills teachers have within their own right and that they are able to theorise and critically appraise their own practice. There is a difference, of course, between research on teaching and teacher research. One of the difficulties teachers have faced is that, despite having knowledge and demonstrating pedagogical skills on a daily basis, they have little chance to contribute towards the literature on teaching which is generally carried out by Universities.

Arts Therapist Helen Payne (1993) discusses a narrowing of the role between the practitioner and researcher within arts therapies since the 1970's and suggests a new approach. She writes 'we do not need to throw out our beliefs and practice basis in order to carry out successful research' (1993:16). Dramatherapist Roger Grainger states 'Arts therapists tend to their different approaches in their own terms – that is, in terms of the artistic event and their own involvement in it' (1999:116). Along with Edwards (Payne 1993) Grainger acknowledges the reluctance of arts therapists to carry out their own research, which Edwards blames partly on an unfamiliarity and inexperience with research methodologies. In 'Arts Therapies in Schools' (2010) Karkou claims that, although research is thriving within the arts therapies, there is a lack of practitioner based research coming out of schools. Jones, too, in his writing, argues that practitioner based research is the most appropriate way forward for an 'emergent discipline' (2010:6). He also feels that within the practitioner based paradigm research is covering a broad spectrum of approaches

from well-resourced formal research within the NHS, to work at PhD level, through to individual research carried out by a therapist and their client. He writes:

‘The design, goals and outcomes need to be fitted to the framework and available resources within which the research operates. This is not to say that the kinds of research tools and methods are necessarily different. Similar ways of examining efficacy, for example, might be used in the larger scale and the smaller scale work – the main difference can lie in the scope and extent of the enterprise and its claims. All are valid but in different ways’ (Jones: 2010:7).

To an extent this statement echoes my own research approach only having limited resources my scope to has to be limited. Insider or practitioner based research therefore has the potential to offer both depth and breadth which can only be obtained from within the workplace as an individual researcher or as part of a wider, more formal research project. Practitioners of all disciplines, dependent upon their knowledge and skill level as researchers, may not always possess the skill and familiarities with appropriate methodologies to counter the criticism from some quarters that their research is obliquely subjective. Within arts therapies there is a perceived need for insider participant research. Although the concerns about subjectivity and validity are real and need to be addressed methodologically, when this is done there are potential gains to be had from this form of research. I am using a variety of approaches intended to counter any potential prejudices I have. And, as I have stated already, my place as researcher was short term, part-time and not in my own place of employment.

Reflective Practice

Avis et al (2010) describe key areas of concern with regard to reflective practice: firstly its efficacy; the potential lack of individual and organisational support towards reflective practice; and finally teachers' own scepticism and commitment to it. They also state there is a lack of empirical evidence on its efficacy. Teachers they claim can come to regard it as a 'chore' and it can be used more as a management tool rather than a genuine way to self-reflect.

Working reflectively within an educational setting as a dramatherapist has some advantages. As dramatherapists, we are continually having to be reflective about our own practice as well as providing a space through which our clients can reflect on their own individual internal processes. Etherington (2004) feels that generally there is much merit to moving away from a 'God's eye view of the world' (2004:25) within research and that 'by allowing ourselves to be known and seen by others, we open up the possibility of learning more about our topic and ourselves, and in greater depth' (2004:25). Evans (2002) suggests a twofold process to reflective practice, a process which leads to the development of advanced research skills so that the research undertaken can be more effective (2002:15). She goes on to say that 'attitudinal development' (2002:15) impacts on the ability of the researcher to modify their attitude towards their work, thus leading to an improvement in the research undertaken.

Almost thirty years ago Schon stated there had been a crisis of confidence amongst the 'knowledge' held by professionals and that criticism of them was 'misappropriated specialised knowledge in their own interest and the interest of a power elite' (1983:5). There needed to be an alternative to the four essential properties of professional systemic knowledge which were 'specialised, firmly bounded, scientific, and standardised' (Schon 1983:25). He further realised there was a 'hierarchical separation of research and practice (which) is also reflected in the normative curriculum of the professional school' (1983:27), thus creating a schism between a person we may call a practitioner and a person we might call a researcher. Schon went on to discuss that to an extent all practitioners have an ability to reflect on their actions on a daily basis and that they may underestimate their ability to do this. That is not to say all practitioners are easily able to reflect on their practice, especially if they are 'locked into a view of themselves as technical experts.' (1983:69). Schon's approach sits firmly with that of dramatherapy practice in which all dramatherapists are expected to regularly attend sessions with a clinical supervisor. Jones & Dokter's (2008) research showed 'the picture of supervision space was one where concerns to do with reflective practice was strongly represented.' (2008:64).

Reflective practice then has a chequered history and there has been criticism of its use within educational settings. In an arts therapy context, Payne argues for new paradigm approaches that 'integrate research and practice' (1993:16). She acknowledges that 'the common ground for both research and practice is the acknowledgement of our subjectivity and openness to admit to contradiction in

both' (1993:32). Openly acknowledging the potential for weakness does assist when using these approaches within my research paradigm. For arts therapists' reflective practice is central to their process, background, training and continued supervision and for this reason it can be seen as a strength within this research project.

Qualitative and Quantitative Approaches – A Critical Analysis

Stephen Gorard lays out two basic misconceptions about the use of numbers in research – 'numbers are fab' and 'numbers are rubbish' (2001:5). Gorard points out a developing trend in which some people despise the use of numbers within research and others will only accept numbers. He also argues that the increased use of more complex computer packages which carry out even more complex calculations has one of two effects: people accept the numbers because they are seen as fact or they disregard them because they are too complex and don't understand them.

The majority of methodological approaches used within this research will be qualitative and this is largely due to my training and background in both the arts and arts therapies; I openly acknowledge a bias against quantitative approaches, as Grainger states:

'How an artistic event – a picture, sculpture, drama, play musical sequence, etc. – achieved its independent life is something a scientist would find difficult, if not impossible to explain' (1999:14).

He goes on to discuss the fact that 'qualitative research concerns itself first and foremost with the investigation of how things happen' (1999:74).

To contrast this I shall focus briefly on questionnaire, a quantitative approach I shall use despite my initial discomfort with this approach. I have to acknowledge as Goetz and Le Compte (1984) suggest that surveys provide us with a 'baseline' to be able to analyse and process data. However, they caution the use of surveys, suggesting that they can be 'inaccurate indicators of actual behaviour' (1984:122), acknowledging nonetheless that surveys can provide useful information about how each respondent makes individual judgements about people, places and situations. O'Toole thinks quantitative surveys should be used 'judiciously' (2006:119) as people often tire of filling in surveys on a regular basis. He also feels they need to be carefully constructed with consideration for precise wording, proposing the likert scale as both a common and useful approach as it measures individual opinion and judgement on a given subject quite clearly. This is a process I have used in my surveys and will discuss later.

Grainger has used quantitative approaches extensively within his work but he reminds us that 'statistical methods measure probabilities. They do not establish something as certain' (1999:42). Grainger argues that numbers give us a statistical hypothesis within research, and that an alternative also has to be considered, 'the null hypothesis' (1999:42), the fact that the opposite could also be possible. He states that it is only when this null hypothesis is proved numerically and statistically to be false, or more correctly, highly likely to be false, that there is a high probability

that the data is correct. 'There is a convention whereby a significant level of probability, $p=0.05$ (the 5 per cent significance level) is referred to as significant' (1999:43).

O'Toole further states that one of the main roles within quantitative approaches is to find appropriate ways of not only understanding but also interpreting the data and that ideas such as triangulation are useful (2006:36). Triangulation in essence is a way of looking at a piece of qualitative data from several directions, in this case three different perspectives. It might include three different people giving their opinions on the data. This is something I shall describe later in my own research with the critical observers who assisted me.

As a criticism of quantitative approaches from an educational perspective, Pinar et al state: 'quantitative evaluations tends to emphasise the interests of administrators and researchers rather than the practical questions of interest to teachers ... unplanned consequences are ignored in favour of intended outcomes' (2008:736).

As an arts therapy researcher, Payne acknowledges her own move away from more traditional quantitative approaches by suggesting 'new paradigm approaches that are more 'objectively subjective' (1993:16), an acknowledgement that the quantitative approach cannot always capture the 'how things happen' as discussed earlier. Payne's own work, she acknowledges, moved 'from adopting the quantitative, traditional methodological approaches to the 'new paradigm' (1993:16). In essence in my own research the question is not about qualitative or

quantitative but about finding appropriate methodologies that incorporate aspects of both of these approaches, when considering my own research material.

Mixed Methods

There has been some criticism of mixed methods approaches as qualitative researches feel 'mixed methodologists are attempting to appropriate qualitative approaches' (Teddlie & Tashakkori: 2009:102), the concern being that a mixed methods approach 'pushes qualitative research to secondary or auxiliary status (2009:102). However they state 'on the contrary mixed methods grew out of both qualitative and quantitative traditions from applied research' (2009:102).

To support this argument Cresswell et al propose as a definition that:

'A mixed methods study involves the collection or the analysis of both quantitative and/or qualitative data in a single study in which the data are collected concurrently or sequentially, are given a priority, and involve the integration of the data at one or more stages in the process of research' (Tashakkori:2003:212).

Cresswell acknowledges this statement as a starting point for a definition of mixed methods and describes four criteria for design: 'implementation, priority, integration and theoretical perspective' (Tashakkori: 2003:223) which are used individually to identify design types. Other critics of this such as Sale et al suggest 'mixed-methods research is now being adopted uncritically by a new generation of

researchers who have overlooked the underlying assumptions behind the qualitative-quantitative debate.’ (2002:44). They hypothesize that it is not appropriate to use these two different approaches because each is based on a different paradigm, epistemology and methodology and that each study different phenomena and therefore cannot be used within the same context. Roger Grainger, however, believes in the strength of mixed methods, describing it as ‘creativity or creation research’ (1999: 141), as a process in which the quantitative elements are informed by the qualitative in three phases: ‘demonstration by measurement, demonstration by description, demonstration by exploration’ (1999:141). To clarify this he explains:

‘Quantitative research seeks to demonstrate, qualitative to describe (or explain by describing), practitioner-involved to experience (and explain) and art based to explore and document in an appropriate language (i.e. that of art)’ (1999:141).

In his view research is ultimately about being able to clarify and the wrong theory or methodology will lead to ‘a process of obfuscation not clarification’ (1999:142). I shall be dealing with both arts and arts therapies research and Grainger warns that arts therapists are ‘bound to be drawn to what is scientifically vague but artistically expressive’ (1999:142). However Grainger himself acknowledges the importance and use of qualitative approaches within arts based research and concludes ‘we need several different languages at our command, not just one, however congenial we may happen to find it’ (1999:143). Cresswell and colleagues (Tashakkori:2003) therefore propose a blending of both qualitative and quantitative data whilst

pointing to the need for researchers to be fully able to explain and identify the mixed method elements within their work. They also describe the use of 'concurrent triangulation' (Hosler & Vesper 1993) which refers to the need for the researcher to cross reference different methodological approaches within a study in order to strengthen the final result when the work is examined from a number of different perspectives.

It is Grainger's' view of having several 'different languages' available that I will be adopting within this research, to draw on both qualitative, quantitative and a range of other additional mixed methods; a series of 'voices' that will assist in validating and analysing my own data.

Video in Research

Video is not only an additional 'mixed method' but also an important way of recording drama which by its very nature is a transient art form. There has been much criticism of the use of video within therapy and counselling training. Pendle and Rowe (2010) discuss the use of actors in the training of counsellors where each session was filmed for a training DVD. Actors creating authentic characters were considered to be more ethical than using real life subjects whose personal lives and experiences would be viewed by trainee counsellors for years to come. They also cite the infamous case of 'Gloria', which paints a very critical view of video being used unethically. 'Gloria' was a real client who was placed in front of the camera and was filmed in the 1960's by Californian psychologist, Dr Everett Shostrom. (Pendle &

Rowe 2010 & Burry 2008). Gloria was placed in front of three different counsellors who each had different approaches. At the time no one foresaw the impact that it would have on both Gloria and her family:

‘During the first session Gloria experienced warmth and empathy. During the second session she was berated, bullied and called a ‘phoney’. During the third session she became party to what looked suspiciously like an attempt to pitch the therapist’s latest book’. (2010:90)

Filming live sessions has been a mainstay of the counselling professions for many years and has received criticism. Pendle & Rowe conclude that it is possible to use actors who have specifically created roles to be ‘typical clients’ despite the refusal of some counsellors to be involved because they would be dealing with actors and not real people. Pendle and Rowe state that they were as interested in assuring the health and well-being of the actors taking part, and placed safeguards within the process to protect them. One of the actors came close to tears during the filming; it impacted on the actor at a personal level. Pendle and Rowe noted that playing the character gave the actor an additional layer of emotional protection by allowing the character (not the actor) to absorb *some* of the emotion. In dramatherapy language, we would describe this as dramatic distance, the actor being one step removed from the emotion (Jones:1996).

I shall describe later how the use of video within this research was used and shall describe the ethical checks and balances incorporated into it especially as this video

footage also involved the use of children and young people. The above article shows with clarity firstly and very sadly the blatant disregard some professionals have shown in the past in the use of filming clients for training purposes and the lack of confidentiality and professional ethics involved. The possibilities of safer, new paradigm approaches to the use of video within research will give more consideration to the subjects under scrutiny.

Ethics

Ethics within any research project should be a major concern. I shall, therefore, briefly review ethics literature and acknowledge the way in which this informs concerns around my own research.

According to Ian Gregory: 'the ethics of educational and social research embraces moral issues arising out of the conduct of research' (2003:2). He considers ethics to be as much a philosophical debate as it is a moral one. He also states:

'The character of the researcher is crucial in shaping the outcomes of any moral deliberations as they arise in social and educational research. But the processes and considerations involved in the making of such moral decisions can be better exercised, and decisions made grounded in the properly relevant considerations' (2003:3).

In his view morals in research rely upon the individual researcher who ultimately has to accept responsibility for the decisions made. He states 'Others cannot make moral decisions on a researcher's behalf' (2003:3).

Mauthner et al (2002) acknowledge that qualitative research ethics 'has largely been associated with following ethical guidelines /and or gaining ethical approval' (2002:1) but point out that ethics in research is more 'wide ranging than this: they are empirical and theoretical and permeate the qualitative research process' (2002:1) They further discuss the complexity of researching the private lives of people and making such lives available publicly.

Kodish (2005) discusses concerns with regard to children being involved in medical research stating: 'The twin goals of access and protection are not easily reconciled. The participation of children in research raises troubling questions that are not easily answered' (2005:4).

More specifically, Underwood et al (2006) discuss the ethics of gathering data in a classroom environment; they acknowledge that:

'Any research method for studying children's negative emotions raises ethical challenges. The ecological validity of research on these issues depends on either inducing negative affect in children by exposing them to mildly aversive experience or, at the very least, asking them to recall experiences of stress or victimization.'

(2006:94)

They discuss a range of principles and standards such as justice, 'being fair', respect for individual's rights and dignity and how competent researchers must respect privacy and confidentiality and informed consent. In their view researchers have to clearly explain the process and make sure the individuals understand the nature of the research they are to be involved in. They feel abiding by such standards ensures that children's welfare, and that ethical considerations, are held to the highest account.

O'Toole addresses several ethical issues in 'Doing Drama Research' (2006) in which he states that, as often research involves 'minors' there are a variety of legislations that covers young people: 'most states now have laws about disclosure, particularly in matters of family violence and abuse. A child may reveal something to the interviewer ... that the law now demands be officially disclosed' (2006:117). He also emphasises the necessity for signed agreement and permission to be sought from all involved in the research process.

Arts therapies acknowledge additional areas of concern with regard to ethics. For example Malchiodi (2011) states that art therapy specifically includes the storage and the safe keeping of art materials or 'expressions', ownership of such materials and the confidentiality of the art work. In the field of dramatherapy, Casson discusses ethics from a client specific perspective stating that the 'ethical concern for the autonomy and freedom of the client relates to the central issues of power and control' (2004:90). He feels that clients in any dramatherapy experience have a right to withdraw or leave the room. He further discusses the ethics and safety of offering

dramatherapy to clients with severe mental health conditions such as schizophrenia. Christensen (Karkou:2010:88) also states in her dramatherapy research in schools that ethical consent was agreed with the school, its head and governors, staff and that school codes of conduct and child protection issues were considered. Additionally: 'consent forms and information about the research and dramatherapy were written, using accessible language' (2010:88). It is therefore essential that children and young people clearly understand any such research prior to its commencement and that the institutions (academic and educational) and parent or legal guardians give permission prior to commencement.

UK Dramatherapists are additionally covered by the British Association of Dramatherapists Code of Practice⁴⁵ which outlines ethical expectations of all work carried out by registered dramatherapists. Additional guidelines also exist for dramatherapists working within education.⁴⁶ All registered dramatherapists are also covered by the 'Standards of Proficiency of Arts Therapists'⁴⁷ as laid down by their registering body the Health Professions Council.

This brief review of ethical considerations within children's education and arts therapies research acknowledges several important issues which need to be considered. There is a moral and individual responsibility from the researcher which is as much a philosophical debate as it is a practical one. There is the acknowledgement of the handling of potentially sensitive children's data, and

⁴⁵ <http://badth.org.uk/code> accessed 15.1.12

⁴⁶ <http://badth.org.uk/members/education/guidelines> accessed 15.1.12

⁴⁷ <http://www.hpc-uk.org/aboutregistration/professions/index.asp?id=1> accessed 15.1.12

additionally it is important that children are not exposed to harm or duress due to any research project. There is a requirement to gain permission from participants, institutions, guardians and for the researcher to be fully aware and compliant with the highest expectations laid down by their own professional bodies. It is also about acknowledging the ownership of any creative or artistic material and then being honest, open and fair and making sure children understand the nature of the research prior to commencement and allow them to give informed consent. I will discuss in the following chapter how these ethical issues informed the conduct of my fieldwork.

Children as Co-Researchers

Kellett (2006) feels there has been a move in recent years towards children being seen as active researchers. This is particularly so in the wake of the United Nations Convention on the Rights of the Child (1989). Despite a raft of legislation within the UK around children's rights and safety in the Children's Act (1989,1994), Kellett criticises the fact that research is still largely adult designed and led. She suggests:

'Children are party to the subculture of childhood which gives them a unique 'insider' perspective that is critical to our understanding of children's worlds. Yet there is a paucity of research by children, research they design, carry out and disseminate themselves with adult support rather than adult management' (2006: 4).

Jones & Welch (2010) feel that children have been unable to have an authentic voice and have been silenced and stereotyped by adults. Moss and Petrie (2002) argue the idea of childhood as being socially constructed, that children in western culture are seen as being 'weak, poor and needy' (2002: 55) and that this resonates and impacts on the social policies created for them. Kellett (2006) goes on to argue that the idea that children do not have the ability to be involved in research is built on outmoded psychological assumptions that all children develop psychologically and cognitively at the same rate. She argues that if children's research is supposed to emanate directly from their own experiences, then 'no adult, even the most skilled ethnographer, can hope to acquire the richness of knowledge that is inherent in children's own understanding of their worlds' (Kellett: 2006:9).

Christiansen & Prout (2002) have stated that there are specific issues surrounding children as 'social actors' (2002:477) which require specific symmetrical, reflective and ethical methods which I have discussed above. They propose four approaches to children in research: children as object and subject in more traditional social science perspectives and then children as 'social actors' and 'participant co-researchers,' (2002:480) as a newer paradigm. They conclude that to counter the various ethical and dialectical issues that surround children in research, two main approaches are required; firstly the regulation of codes of ethics in research with children, and secondly that researchers and children enter into 'a dialogue that recognizes both intra - and inter-generational commonality but also honours difference' (2002: 495).

Research with children as opposed to researching children is a newly developing approach within social science research and this brief discussion serves to remind us that specific approaches need to be developed to utilise children's perspectives within an ethical and authentic way and so acknowledge the important addition that the voices of children can bring when research involves them. My own research therefore needed to reflect these concerns and criticism and I needed to allow any children involved in the project to fully participate as co-researchers. I will address how this was done and how my thinking on this area has changed in the following chapter.

Comparative Studies

An additional area of concern is comparative studies which include under its umbrella random control trials. This is an area arts therapists' such as Payne & Meekums are concerned with:

'In traditional research a hypothesis is stated, then the design aims to allow this to be tested. The study is pre-ordinate with fixed questions, tests and methods designed in advance ... this approach is not responsive to the situation in action and as such restrains the research into, for example, a pre-post test before and after method' (Payne:1993:165).

As a dramatherapist I have to decide if such an approach is possible. Payne & Meekums argue further that there is criticism of 'experimental group controlled

studies because they perpetuate the 'therapist uniformity myth'. Any therapeutic intervention must, in part, be a function of the unique personality and style of the therapist (Payne:1993:166).

They are also concerned that not all individuals within a group respond in exactly the same way. Therefore there is less flexibility for this approach within arts therapies research.

Prezeworski and Teune as non-arts therapists share similar concerns:

'Most Comparative studies take as their point of departure the known differences among social systems and examine the impact of these differences on some other social phenomena observed' (1970:31).

They go on to consider a range of different comparative study designs including 'the most similar' (1970:32) and 'most different' (1970:34) – finding samples that are most similar or most different for the purpose of research. Their concern is that this simple logic of one group sharing, for example, similar ways of being is not always clear and suggests an alternative to this univariate - one variable approach; comparing more than one variable. From a quantifiable perspective they suggest if two variables are found to be the same the systemic influence on the variables is reduced. This approach requires complex calculations and often comprises the use of mathematical computerised programmes and is less conducive to what is required within an arts therapies approach. Olejnik and Aljina (2000) agree from a different

perspective that 'statistical significance does not imply meaningfulness' (2000:241) and they suggest that using statistical measurement alone when comparing systems is not enough.

In essence a comparative study incorporates randomised control groups, specific groups which are chosen to be compared to each other and in Payne's view conform to a traditional research paradigm (1993:165). To contrast these arts therapists, Ruddy and Dent Brown (1997) feel that methodologies around randomised studies poorly report their methodologies. Their controlled trial looked at the effectiveness of dramatherapy on schizophrenia and schizophrenia-like illnesses, but did not find conclusively that dramatherapy either caused harm or had benefits. Goyal & Keightley (2008) think there is a difficulty in the use of randomised control trials within dramatherapy from an ethical perspective:

'It is difficult to test the effectiveness of a dramatherapy intervention in a randomised control trial because it would be unethical to have some participants in a control group that do not receive therapeutic intervention as a comparison. Furthermore, a randomised control design that studies the expressive arts would be challenging to achieve from a practical viewpoint since it would be difficult to control potential confounding variables such as participants receiving other treatments' (2008:348).

It is for these reasons I decided not to opt for randomised control trials, and I will discuss this further in the following chapter. Whilst I acknowledge one group would

receive therapy and the other not, the non-therapy group would receive the drama class they would normally expect at that time of day (See chapter 7). More importantly working within schools I could not split off either group from the contexts of the school in which they were situated and the myriad variables so that I could directly compare them; as these variables potentially might impact upon the data I produced. Therefore two individual case studies which are examined on their own merits, acknowledging the differences and similarities between them, were appropriate given the circumstances of this research.

Interviews

Interviewing was a central way in which data was gathered in this research, a brief critical overview of literature on the subject is appropriate. Gillham (2000) suggests in his 'verbal data dimension' a sliding scale from unstructured to structured interviewing techniques (2000:60). From listening to other people's conversations at one end of the scale to structured, closed questionnaires at the other, everything between these extremes comes under the heading of interview. One of the chief criticisms of interview as a technique he states is their time consuming nature. He also feels that knowing the individual within their setting in advance is helpful when carrying out direct personal interviews. He firmly feels from a case study perspective that the semi-structured interview is: 'the richest single source of data.' (2000:65).

Wolcott discusses an 'artful' (1995:102) approach to interviewing. He feels that while we show an interest in everything an interviewee says, only specific areas of the

conversation are of real interest to us as interviewers. He also states that in more formalised interviews we have to be aware whether the interviewee is telling us what they think they should be saying as opposed to what they really think. O'Toole (2006) agrees with Gillham in that interviews are time consuming, especially when considering their transcription. He says video interviews go some way to showing the nuances of emotion and feeling but concludes that even video cannot contain the full nuance of the interviewee's emotion and feeling around a subject. He feels 'most important of all, interviews need skilled and attentive listening from the interviewer and skilled questioning, too' (111:2006). He states that within a drama context thought needs to be given as to whom to interview and how familiar and comfortable they are likely to be with the art of drama. O'Toole also questions who should actually carry out the interview, proposing that the researcher who is familiar with both the subject and the interviewees has the advantage of making interviewees feel relaxed and comfortable with someone they know and trust. He suggests a disadvantage as being: 'Cooperative subjects will unconsciously collude to give you the answers they think you want to hear' (2006:112). Conversely an interviewee talking with a stranger may be uncomfortable and hesitant. An unfamiliar interviewer may miss out on some of the nuances of the work, but ultimately the interviewee may feel less need to collude with the interviewer and may give more honest and open responses.

Criticism of interview then, is around the researcher personally and unwittingly skewing data due to the nature of the relationship with the interviewee. I needed to acknowledge that the more involved I became with the young people I interviewed

the more unconscious bias I might have. I needed to strive consciously to retain a critical research position whilst operating as a teacher or therapist within any given situation within the interview process and the research as a whole.

Chapter Six – A Review

The purpose of this chapter has been to critically analyse a range of methodological approaches and have some dialogue about why I decided to incorporate certain approaches within my research and reject others. Many of the approaches I decided to use were for practical and circumstantial reasons, in that they were connected with the nature of the area of research - education, young people, drama education and dramatherapy. I needed to find approaches that were flexible enough to incorporate both modalities and also approaches that acknowledged the multifarious dimensions of working as a drama teacher and a dramatherapist, part-time, within state run educational institutions that themselves are influenced by a wide range of complex circumstances and contexts. In the following chapter I shall discuss chronologically how I used these methodological approaches from a *practical* perspective.

Chapter 7: Practical Approaches

Grainger states:

‘Many things can and frequently do prevent the research process from flowing ... even researchers with years of experience make false starts, discover circumstances they had overlooked and have to refocus, even admit the part played in their research by sheer luck or other kinds of circumstance for which they can find no good scientific explanation’. (1999:34)

Grainger acknowledges the need to critically evaluate where processes have changed and alternatives have been considered due to pragmatic and other circumstances and the impact that this has had. This Chapter will describe empirically the approaches used within this research, and reasons for this based on the theoretical issues discussed in the last chapter. I will critically describe the processes sequentially and explain how they were applied procedurally and practically. I will refer to appropriate literature as necessary which will connect to theories outlined in the previous chapter.

Context

Before describing the process further it is important to place the research into context (O’Toole:2006:73). I am working full time as a dramatherapy professional.

My decision to begin a part-time PhD over five years at the University of Warwick was based upon my own empirical experience and inter-disciplinary experiences after working as a drama educator for over twenty years, which led to work with many and varied groups of people (often with disabilities) using drama. This ultimately led to my training as a dramatherapist and I had a ten year career as a dramatherapist before commencing this research. As O'Toole emphasises, no researcher comes to their work from a neutral perspective (2006:33), and we each have to acknowledge our personal position in research. By embedding this research in a non dramatherapy university department which has a strong drama education research base, I feel I am able to address this balance and challenge my assumptions as a dramatherapist. I purposefully decided to self-fund so that I would not be beholden to any funding organisation or employer. O'Toole says that:

'the basic tasks of all formal research are time consuming and labour intensive ... our research capacity will depend on our level of passion combined with our ingenuity in finding direct ways to poach time ... but we can't just fit it in with what we are doing – in our own time. Sacrifices must be made' (2006:10).

I made the decision to drop from working five days a week to four in order to accommodate this work. The way in which I carried out the field work, as I will describe later, has had to be done within the context of having one day a week, over a relatively short period of time. All decisions made throughout the research process have had to acknowledge the finite time and resources that I have been able to

make available and this has ultimately impacted upon the size and scope of the research.

Chronological Overview of Research

Table 2 below gives an overall chronological overview of the research. I shall then discuss aspects in more detail and refer to appropriate methodological literature.

Table 2: Chronological Overview

Date	Research Activity
April 2006	MPhil / PhD Commenced
Sept 2007	Conference & author interviews
Sep – Dec 2007	On-line survey
Autumn 2007	Initial Approach to Schools
April 2008	University Upgrade to PhD
June 2008	Working paper published with response received
June 2008	Commencement of primary log
Sep 2008	University ethical approval granted
Dec 2008	Introductory session in schools
Jan – April 2009	Field research in schools
April 2009	Interviews with teachers and student
April 2009	Student survey
May 2009	Cleaver interview
June 2009	Dramatherapy midland interview
June 2010	Commencement of secondary log

June 2010	Video observation
Sept 2010	Critical observers view tapes
Oct 2010	Analysis of data
Jan - Sep 2011	Completion of dissertation.

September 2007: Conference and Interviews

In September 2007 I delivered a workshop at the Annual Conference of the British Association of Dramatherapists entitled 'Metaphor of The Sacrificial Body within Dramatherapy.' As a therapist I was also acknowledging the sacrifices I was making in commencing a PhD. This was an early exploration of themes around dramatherapy in which I looked at the idea of Saint Genesius (discussed earlier) as suggested to me by Italian Dramatherapist, Salvo Pitzurella. I was also interested in the historical development of drama and its connection with ritual, religion and therapy. I was fortunate that leading dramatherapist Dr Roger Grainger took part in this workshop and gave his thoughts and views on religion, ritual, and dramatherapy. I felt at the time this was not simply a linear development (Appendix 1) but had more of a fluid liminal quality to it (Appendix 2). This early development assisted me in my later thinking which is reflected in the analysis section of this research.

I was also fortunate that two of America's leading dramatherapists were attending the conference and I had an opportunity to carry out brief interviews with both David Read Johnson and Robert Landy. The questions were semi-structured and based around my developing research question, the differences and overlap

between drama and dramatherapy. Read Johnson's idea of a 'bivariate approach'⁴⁸, mentioned in the introduction, is one I shall return to later.

I was very fortunate to be able to speak with several leading figures in the field and this conference is a good example of the pragmatic and practical approach I had to take in this research. With limited time, resources and budget I had to 'poach' time as O'Toole has stated. At every step on this research journey I had to review critically where best to place my time and energy in order to achieve results.

September 2007 Onwards: Initial School Approach

In the autumn term of 2007 I began to approach schools in order to find appropriate case studies that would assist me with this project. My initial intention was to begin this work in the spring of 2008. However in reality it took 12 months. Having been let down by one school which did not respond to my approaches, the work in schools did not begin until the end of 2008 with the majority of the field work being carried out in the Spring of 2009, which I shall discuss shortly.

From a practical point of view in conjunction with my supervisor, it was decided I needed two schools in which the pupils would be broadly demographically similar in age, population and location. To choose one school in a leafy middle class or more rural location and another in an inner city would add additional contextual layers; choosing two schools in broadly similar urban areas would allow the focus, though

⁴⁸ David Read-Johnson: personal interview with the author 8.9.07.

never removed from contextual factors, to be more squarely on the differences in the content. I shall describe these schools from an ethnographic perspective later and refer to them as school 'A' where I was to carry out the drama teaching work and school 'B' where I was to carry out the dramatherapy group.

Hammersley (1990) in 'Classroom Ethnography' proposes that we need to be careful not to make assumptions about urban schools – suggesting that middle class teachers are at war with working class or ethnic working class groups, as he intimates has been proposed in the past in 'culture conflict theory' (1990: 72). Hammersley concludes that there is no evidence that there is a perceived break down of order between working class students and teachers, but an avoidance of discussion around this issue is not helpful. Gallagher agrees, arguing that there is growing academic research to demonstrate that urban youth and ethnic urban youth in particular are not academically disengaged (2007:156). From the perspective of my research, choosing two urban schools was a contextual issue, as pupils who live and go to school in urban areas share broadly similar experiences of living in modern urban conurbations.

Gallagher (2007) discusses the idea of 'the discursive spaces that mark schools (codes of conduct, profiles, mission statements philosophies)' (2007: 26). She also adds that 'in some cases, school spaces become purveyors of ideologies in overt and disturbing ways' (2007:27). I shall discuss later (chapter 9) the impact of the social and philosophical positioning of each school and how it impacted on my research.

I decided that students engaged in the research should have higher level abilities as they would potentially find it easier to articulate their thoughts and feelings both verbally and in written form. Class size was another issue that had to be revisited on a number of occasions. It was my intention originally to work with two groups of about 12 – 15 pupils as a maximum. In actual fact the reality was very different due to practical constraints in the two schools and in hindsight reflected a specific difference that does occur between a drama class and a dramatherapy group. I will discuss this later and throughout the data analysis as appropriate.

September to December 2007: Quantifiable Survey

Practical Approach & Theoretical Under-Pinning.

I shall now describe the reasons for creating and using a quantifiable survey, explain how I did this procedurally and refer to appropriate literature and the impact that this had upon my thinking in preparing for the field work.

The teacher and therapist surveys (see appendix 4 and 5) were built and conducted on-line using a specialist on-line provider⁴⁹. The surveys ran from September to December, 2007, and were the first practical elements to my research. I was able to use both a drama teachers' website⁵⁰ and two dramatherapy research websites⁵¹ to advertise these two surveys, one specifically for drama teachers in which sixty-eight responded and one specifically for dramatherapists in which one hundred and eight

⁴⁹ www.qualtrics.com

⁵⁰ drama_uk@yahoogroups.com (U.K)

⁵¹ DRAMATHERAPYLIST@listserv.ksu.edu (U.S.A). BADthResearch@yahoogroups.com (U.K.).

responded. I also advertised the survey at the Dramatherapy conference 2007 (See Appendix 3).

As has already been stated by Grainger (1999) and O'Toole (2006) those involved in the arts and arts therapies tend to veer away from the notion of quantitative research and fall into the latter part of the 'trap' described by Gorard as 'numbers are rubbish' (2001:5). However, an on-line survey could be targeted at a specific audience and this was an attractive, cost and time effective option. Additionally as stated earlier Cresswell and colleagues (Tashakkori:2003) have reminded us that a blending of quantitative and qualitative approaches is useful in that it adds to validity and Grainger (1999) has also stated the need for a variety of 'languages' within the research which uses both approaches.

Muijs (2004) describes two different kinds of quantitative research: experimental, which relates to research under controlled conditions, such as a random control trial; and non-experimental, which relates to surveys where the trial is not under controlled conditions (2004:11)⁵². Muijs explains that this latter kind of survey is the most popular form in social science research because it is highly flexible and easier to generalise findings to real world settings (2004:39). This is the approach, for practical and economic reasons, that I used here as an addition to the main research methodology of case study. Cresswell states:

⁵² I have discussed in the last chapter my reasons for not opting for a random control trials approach in this research.

‘A survey design provides a quantitative or numeric description of trends, attitudes, or opinions of a population by studying a sample of that population. From sample results, the researcher generalises or makes claims about that population.’ (2003:153).

This process, therefore, includes explaining numerical phenomena by using statistical models to analyse it. Creswell describes ‘the economy of the survey design and the rapid turnaround in data collection’ (2003:154) as being particularly helpful. Nesbary (2000) discusses the use of the internet as a way of being able easily and economically to access and target potential respondents.

According to Babbie (1990) it is not only how the data is collected that matters but identifying the purpose of the survey. Hughes & Hayhoe (2007:97) feel that considerable time needs to be given to constructing the survey, which should include an appropriate introduction as well as appropriate question formats. The range of question styles may include simple closed questions which require ‘yes’ or ‘no’ tick box responses; contingency questions, which filter respondents to questions that relate specifically to them; and multiple choice or scaled questions, which ask for a graded response using a Likert scale (Aday & Cornelius: 2006). Different formats will need to take on board, according to Hughes and Hayhoe, ‘questions that reveal attitudes ... and questions that determine how much time the respondent spends on the internet’ (2007:96). A brief time should also be spent piloting the survey to make sure the questions flow appropriately. I asked several therapy colleagues to trial my on-line surveys before going live. I used a variety of the question styles

within my on-line surveys in order to gain both closed and graded responses (See Appendix 4 and 5).

There is a range of simple and more complex approaches that can be used in order to analyse and describe the data. Moore (2009) states 'the proper choice of graph depends on the nature of the variable' (2009:7). He further describes how pie charts are useful to show the relationship of each category to the whole, whereas bar graphs are quick and easy to understand as the greater the percentage, the higher the bar. I have used both these approaches as ways of aiding data analysis in both the on-line survey and the student survey as a way of adding descriptive analysis (see chapter 8).

Muijs explains further that validity, reliability and generalizability are key concepts to quantitative measurement (2004:64). He states further that it is important to get the 'right measurement instrument with the right manifest measures' (2004:65). The measure of statistical significance or p-value, which I have discussed briefly in the last chapter, can be measured using an appropriate programme such as SPSS⁵³ which can automatically carry out complex mathematical calculations. If the p-value is a figure below 0.05 then there is a 95% confidence level that the statistics are significant (Mujis: 2004:122).

O'Toole reminds us; a survey not only collects quantitative data but also can connect to qualitative elements at the same time. Using the Likert Scale (Aday & Cornelius:

⁵³ Statistical Package for Social Sciences

2006) was useful as questions could be asked quickly and I could easily gauge the strength of opinion both quantitatively and qualitatively. As an example: one anomaly which became of interest to me in the initial analysis of the survey was that whilst 73% of the drama teachers thought they had a basic understanding of dramatherapy only 36% of them had ever read any dramatherapy literature, only 27% had ever spoken to a dramatherapist and only 11% had been part of a dramatherapy group (See Chapter 8). This is an interesting mismatch in what drama teachers are saying they know about dramatherapy and how they have come to the position about what they think they know.

At this initial stage this led me to think that there might be issues around communication, on how dramatherapists communicate to teachers and how teachers understand the work of therapists; and that this might in some way relate to the differing contexts in which the two professions work and the actual languages they use. Practically these areas became two key chapters in my field work, chapters 9 and 10, in which I shall discuss the key concepts of context and discourse.⁵⁴ The survey and its results, and this specific quantitative methodological approach, impacted on my thinking at the time and therefore had a major impact on the direction of the research in its entirety.

⁵⁴ The final survey I carried out was much later (April 2009) with the students who attended the dramatherapy group and drama teaching class, asking them a short series of questions about their views on their enjoyment and effectiveness of the group or class they had attended. This survey only involved very small numbers of 18 in the teaching class and 10 in the therapy group; this was the number of students present on the day I carried out the survey. By carrying out an independent 't' test we are able to see whether the mean (or average) between two samples differs (Mujis: 2004:131). The results (Appendix 7 question 2) show there is no statistical significance between the two sample groups. It is more difficult to draw conclusions from small and uneven samples such as these without using appropriate additional statistical analysis.

April 2008: Upgrade & Methodological Approach:

Some Changes & Impact upon Research Development.

At my upgrade I presented a paper soon to be published as part of Warwick's 'Working Papers' (Holmwood: 2008). As part of this publication students were requested to ask a colleague or appropriate academic to comment on the proposed research. Phil Jones observed that I had written:

'As this is a research project it will be essential to keep the drama/dramatherapy split in the two schools separate. Two separate school environments means less chance of 'seepage'. Therefore the drama group will be aware 'work' is going on in another school but will not be made fully aware that it is specifically 'dramatherapy' and vice versa. Without this limitation there is potential for final results to be distorted' (Holmwood 2008:66).

Jones argued in response to my paper that this was not necessary and that I should 'engage the children critically with the task' (Holmwood: 2008:73). He further stated:

'To me, the idea that the children should not be made aware of each other seems not so useful ... I want to argue that the work would be more powerful if the children were empowered and let in on the act of the research. The idea that the research will give a 'truer' picture if the children are left out of the reflective and research frame is hard to justify, I propose' (Holmwood:2008:73).

I agreed with Jones's premise. The idea that each case study would be somehow 'purer' with one group being kept in the dark over the exact nature of the other is misplaced. This research was based primarily on case study with mixed methods approaches (Cresswell: 2003) so there is no control group. I have stated earlier that control groups were not an approach I intended to use due to both their complexity in setting up and in regard to ethical issues relating to who would be offered therapy and who would not. I could not govern the exact edges of influence on either group to be studied but this need not necessarily be seen as a weakness within the research. This view of children as active researchers who are fully involved in the process is, as I have seen, agreed with by Kellet (2006) and Christensen and Prout (2002) who have argued that children be more fully involved as 'social actors' and 'participant co-researchers' (2002:480) within research methodologies that have historically been adult led and designed.

Therefore this early intervention from Jones, allowing me to critically appraise my early notions of how the research project should be developed, was essential in allowing me to both recognise the limits to any methodological approach in that the research could not be pure and separated from its context; and that I needed to adopt an approach that embraced fully the views of everyone involved within the research project. This was a crucial learning point for me and also reminded me of the importance of context; that the context of the research would be important, which developed and became a specific chapter within the final research.

June 2008: Primary Log

Once I had re-assessed my methodological approach the next important thing to do was begin a primary log, which I did in June, 2008. I shall now briefly explain why I did this and the importance of logs quoting appropriate literature.

The purpose of the log was to write down contemporaneous thoughts, ideas, reflections and details relating to the case studies, from initial meetings with schools, weekly recordings after each session, and any additional notes after interviews or meetings that would add to the data, which I could later look back on and use in the final analysis. I was also able to practically incorporate extracts from my primary log into my final research and reflect on previous thinking. Bridges (1999) supports this position by stating that professional reflective logs allow researchers to monitor changing thoughts and ideas as they develop. Freeman (2010) states that, though the use of logs can be seen as time consuming, from a practical point of view they 'facilitate clear goal-setting, promote information exchange and provide opportunities for explicit focus on the students' learning needs' (2010:411). My primary log has run to some 20,000 words and has been an invaluable practical and learning tool for me throughout this research process. I shall discuss use of secondary log and individual student logs and how I have used all three processes later.

December 2008 – April 2009: The Two Schools an Ethnographic Description

I have already stated that there was some delay in finding two schools. I needed one school willing for me to carry out a drama class and another in which I could lead a dramatherapy group. I shall now describe the two schools, the approaches I made and their responses, and reflect on how these responses impacted upon my thinking about how I would work in each school. I will then give some insight into my initial ethnographic reflections on how each school operated in context.

School 'A' – where I was to carry out the drama class - is an 'arts specialist' school in an urban area known locally as 'The Black Country' due to its former heavy coal mining industry. It is about 10 miles North West of Birmingham, comprising the towns of Dudley, Stourbridge and Halesowen. The school is located on the edge of an area of social deprivation. School 'B' - the dramatherapy group - is a specialist science school in an urban area of social deprivation to the west of central Birmingham.

In its 2007 Ofsted report School⁵⁵ 'A' received an overall grade '1' outstanding report, which acknowledged that standards reached by pupils were acceptable (average to below average) and attendance was 'above average.' Historically the school had been in special measures but had rapidly and impressively improved over the last two and a half years to its current high position.

⁵⁵ An edited version of both schools Ofsted reports are included in appendix 8 and are anonymous for the purposes of confidentiality.

With school 'B', where I was to carry out the dramatherapy group the 2009 Ofsted report acknowledges that the school serves 'an area in which socio-economic disadvantage rates are high' (School B Ofsted: 2009:3). Overall the school received a 'Satisfactory' report level '3' and pupil development was seen as 'good' at level 2. The school is in an area where unemployment is below the average for the city, as is its number of ethnic minority students. These two schools are not the same. School 'A' is academically stronger; School B is in an area which is more disadvantaged.

From an ethnographic perspective it is interesting to see how each school responded to my requests for research at the initial stage. I approached school 'A' via phone, followed by a letter to the head teacher in the autumn of 2007. I was invited to a meeting with the head in early 2008, who suggested straight away that she would be 'happy' to be involved in the drama teaching aspect of the research. She said that I was to be the drama teacher and should be called 'Sir' by all the pupils in the class. I was struck by this as a cultural shift from my role as dramatherapist. She then put me in touch with the Assistant Principal responsible for Creative Arts and the Head of Creative Arts. I had a discussion around the school rules and behaviour code, specifically how pupils were given three chances when it came to behaviour and were then asked to leave the class. What was made clear was that there would not be the possibility of individual pupils being chosen – I would need to work with a class who would normally receive drama at the time we chose to work. In actual fact I would be working with a class of about 30 students.

I was struck by several things in my early experiences with School 'A' – that they chose very clearly to be associated with the drama teaching not the therapy and that there was a very specific chain of command that went from Head, to Assistant Head, To Head of Department to Class Teacher. In essence three layers of management to get to the teacher and the class. Finally, that there were very specific expectations of me as a teacher and expectations about how the school and students should respond to me and what expectations I should have of them. The school from a political and social perspective was therefore structuring the work I was to do in it before I even began, which would ultimately impact on what I was able to do within the school.

With school 'B' there was some contrasts in my initial contact. I had a brief telephone conversation with the Head Teacher, followed by a letter. I was then referred directly to the Head of Drama whom I was to work alongside. School 'B' were happy to allow the dramatherapy work to occur and were willing to select a group of 15 handpicked students who would come out of their lessons to attend the group. School 'B' appeared to have a greater sense of openness within its general ethos and its social and political positioning, and this may have made it more open to new and different approaches. Thus again we have an echo of Gallagher's view of schools having individual contexts which can have subtle impacts on the work each carries out. I shall discuss later the contextual layers of the school's positioning and its impact on the context and content on the dramatherapy group.

I spent one day observing in each school prior to the commencement of work.

School 'A' has a particular approach to controlling pupils. The teacher raises their hand; the pupils stop what they are doing and raise their hands too in acknowledgement. It is a universal way of controlling pupils throughout the school and is used in every class – all pupils are very familiar with this and adhere to it strictly. I sat in on two drama classes with a newly qualified teacher in school 'A'. They were Year 9 lower ability and quite small classes of 10 to 15 pupils. Both classes were very difficult to control and the NQT struggled with them to keep them on task and under control.

By contrast in School 'B' I observed a Year 10 GCSE class. Pupils were left to their own devices, working on performances in small groups with occasional teacher input from the head of drama. They continued with good concentration working on their individual activities with occasional teacher support. They were older and more able pupils than I had observed at school 'A' but nevertheless I was impressed by their abilities to work together well and focus on work which they had created themselves.

This brief description of the two schools and their responses to my initial approach does from an ethnographic point of view give some indications about how each operated. School 'A' appeared to be more rigid in its response, unwilling to make any changes to accommodate difference and keen on the idea of the drama teaching and not the dramatherapy. It was fortuitous then that school 'B' was more flexible and willing to bring students out of classes to attend a therapy group. Neelands (2004) describes three different approaches to drama education; School 'B' although a non-

specialist arts school, appear to have a greater emphasis on drama as a form of personal and social education and this would again lead me to consider context and the social and political positioning of the schools in my field-work and final write up. Additionally I have to acknowledge that the practical implications, what the individual schools could accommodate, would impact upon the nature of the research I was to do – and to an extent this would be unavoidable within the context of the practical and empirical nature of the two case studies.

Ethical approval

I have already discussed the importance of ethics in research in Chapter 6. I have also discussed issues around gaining potentially ‘sensitive’ data from children and that it is essential to get informed consent from everyone involved to clearly understand the nature of the research. I shall now explain how this was done practically and how the responses from the individual schools impacted on my understanding of them from an ethnographic perspective.

For ethical purposes I sent permission letters to all the students’ parents. Each school’s permission letter was different in content though based on an almost identical original draft provided by myself. School ‘A’ seemed keen to keep the letter as short and concise as possible. It mentioned that I was a qualified dramatherapist. It also had a typing error which I had to point out to the school; it said the research would contrast ‘two different approaches, drama education and drama theory’ (See Appendix 17) instead of dramatherapy. I find it interesting that the letter used a

completely different word to describe what the school had been least sure about in the first place and I will discuss this in more detail in Chapter 10.

School 'B' wrote:

'Your child has been specially selected for this project because they are part of the gifted and talented cohort in English ... the word 'therapy' and 'special' can often have negative connotations in today's society suggesting there is something wrong with individuals taking part. Please rest assured your child has been selected because they are particularly able and not because they are seen to have difficulties'

(Permission Letter School 'B' – Appendix 16).

The letter also discussed the idea of 'pupil voice,' as the head of Drama is also the school's 'Pupil Voice Coordinator.' It also suggested that dramatherapy was a way of 'allowing people to think more about their feelings and emotions.' School 'B's' letter needed to reflect more accurately that the project used dramatherapy and that students would be involved in a therapy group. It placed a very positive idea around therapy as being different and alternative for students who were already seen as gifted. I again will discuss this in more detail later in chapter 10.

Karkou (2010) states that arts therapists often need to rethink their approach when working within school environments. She concludes:

‘ The Predominance of learning theory and the need to produce cognitive outcomes and reach achievement targets often sets a very specific perspective through which arts therapists are invited to view psychological needs of children and adolescents (2010:13).

There was a continual need throughout this research to acknowledge that not only general, but also specific school cultures and their individual school/social contexts need constant reviewing from the point of view of how emotions are seen within them. The example above of school B carefully re-wording for parents a specific perspective of what ‘therapy’, ‘special’ and ‘emotions’ mean within a school context emphasises this.

Even the very nature of the way in which ethical approval was gained within each school impacted upon the way in which I saw them as a researcher and potentially impacted upon the way I worked. School ‘B’ were happy to accept the therapy but within constraints that would make parents believe it was safe. This began a process where I was constantly thinking about the dialectic and language I was using in both schools which ultimately led to one of the four chapters on my field work focusing on the issue of discourse (Chapter 10). My continual re-assessment of the political and social positioning of each school as suggested earlier in the literature section was both helpful and pertinent.

Scheme of Work

As drama is central to both the teaching of drama and dramatherapy I needed to develop a scheme of work that had drama at its centre. I also decided at this stage that any aspects of field work would in some way need critically to analyse the praxis of both drama education and dramatherapy within my research. Therefore a practical and flexible use of drama would help with the inter-disciplinary nature of the two professions, and this would ultimately lead to the analysis in Chapter 11. For this purpose I decided to focus on the use of fairy tales and traditional stories as a starting point, approaches used throughout drama education and dramatherapy. See Gersie (1991, 1992) (Chapter 5). I also decided to approach the work from a theatre model approach, which sits comfortably with story and is the form of dramatherapy I trained in. For practical reasons I also opted for a brief therapy approach to fit in with time constraints around the research and when the schools could accommodate me. I will discuss the justification for the theatre model and brief therapy approach in chapter 11. As I have stressed throughout the methodology section, the practical way in which the work was tackled in essence related as much too pragmatic necessity as it did to theoretical debate and discussion. I continually had to weigh up the finite resources of time and acknowledge that this impacted upon the approaches I was able to take.

School 'A' suggested I use their standard lesson plan format (see appendix 9) which required a list of criteria to be acknowledged. Their criteria emphasised speaking and listening, as well as a range of learning objectives and learning outcomes based

around drama skills. This approach has particular elements of Neelands' (2004) description of a school using 'drama as English' with an emphasis on 'speaking and listening', as well as elements of his 'Drama as Subject' emphasising the skills required for practical examination. I shall discuss this further later. I prepared each session and copied these on to the sheets, which were forwarded to school 'A' each week as a courtesy in advance. School 'B' asked for no such 'plan' and left me to develop dramatherapy work as appropriate and had an open and flexible approach. I used the same plan in school 'B' as a starting point for each session.

I agreed with both schools that work would be carried out in the spring term of 2009 (January – April) on Wednesdays. This fitted well with both a year 8 drama group I could teach from the time-table in school 'A' and my own time restraints of having only one day a week free to carry out the research, as previously discussed. Therapy in school 'B' was carried out with year 8 students on Wednesday mornings and with school 'A' on Wednesday afternoons for ten weeks. Below in Table 3 are the main themes of the sessions.

Table 3: Ten Week Scheme.

<u>Session</u>	<u>Main Theme/Activity</u>
Introductory Session:	Ice breakers and introduction to drama & dramatherapy
Session 1	'Little Red Riding Hood' & how we say hello
Session 2	'Little Red Riding Hood' & how we say hello
Session 3	Characters Like us or different from us
Session 4	Landscapes and the characters in them
Session 5	Landscapes developed further

Session 6	Fairy tales – Three Pigs, Goldilocks or Jack & the Beanstalk
Session 7	Theatricality & the stage – comedy tragedy & pantomime
Session 8	Performance: rehearsal one
Session 9	Performance: rehearsal two & performance
Session 10	Using tableaux to reflect on our work

The above schemes were loose enough to be worked with in both schools, keeping the use of drama at the centre. They also acknowledge from a dramatherapy perspective that I had to adopt a short term therapy approach and that work would needed in essence to be contained within individual sessions. I will discuss this more fully in Chapter 11.

Teaching Staff

School 'A' made it clear that the class teacher would be present at all times. The class teacher would do the register and then in effect hand over the class to me, and would intervene with thoughts, reflections, clarifications and comments as appropriate. She would join in discussion and then dismiss the class at the end of the lesson.

At school 'B' the head of drama introduced me to a volunteer who would assist me with the group. She was not trained nor did she have any experience of dramatherapy but was a former pupil with strong drama skills. We were also to be joined by a student teacher for the first four sessions and a teaching assistant for

some of the other sessions. Using several different staff members was not ideal from a dramatherapy perspective, as consistency would be expected from the point of view of providing a safe and containing space. However, it was made very clear that I would take the lead and that staff members were there to assist me and that as the therapist and group leader I would make all decisions within the group. This was in clear contrast to School 'A' where the class teacher took a degree of responsibility for the class although I chose the subject matter to be taught and lead the class. The head of drama at school 'B' said he would have no direct input but was available should he be required. This again contrasts with school 'A' and acknowledges the difference in the context of the space as being therapeutic and not a teaching space. It also underlines the difference between the cultures of the two schools and the way in which I was to work within them and ultimately report this in my research.

December 2008: Introduction session

I was struck by several things in the initial introductory sessions at both schools. At school 'A' I was left with a very large class approaching 30 plus pupils. I was introduced as Mr Holmwood and was addressed as 'Sir.' I was met with a fairly nonchalant class teacher who after laying down the rules about listening to me appeared to be happy to read her e-mails whilst I took over the class showing little interest herself. This teacher was not a drama teacher, the drama teacher would not return from maternity leave until next term when our first session would begin.

In school 'B' I was met with a small group of about seven or eight pupils as not all had turned up from their individual classes at this introductory session. That in itself was a huge contrast. They were a small compact group who appeared to have things to say and were not at all disturbed or worried by the idea of it being a dramatherapy group.

An obvious major difference between these two groups is their size. Vinogradav and Yalom (1989) remind us that group size from a therapy perspective needs to be considered in relation to the intentions of what the group was created for. For them 'The ideal size for a prototypic interpersonally orientated group is 7-8 members, and certainly no more than 10' (1989:34). Their view is that too few members would not provide a 'critical' mass in a group and too many would lead to some group members being left out with not enough time to examine all group members' issues. In the UK there has been much debate about the effect that class size has upon pupil learning. Blachford et al (2003) feel this is a highly complex area and that many systemic factors impact on the child's learning as well as the size of the class. It should not be assumed that the larger the class the less effective a learning experience it is for a student. They did discover in their study (which was of UK primary schools) that in smaller classes pupils received more direct intervention from teachers and that pupils were generally more off task in larger classes, but this is not surprising.

January to April 2009: Field work: Ten Week Sessions.

The main body of the research consisted of the two case studies carried out in the spring term of 2009. Sessions began on Wednesdays from the 7th January. Although I had a smaller group in school 'B' of about 15, I had a very large drama studio to work in. In contrast I had a smaller drama studio with group 'A' and a class of 30. The physical space was therefore another obvious difference.

Dramatherapists define 'space' from two perspectives. According to Cattanach it is 'both the physical space where the therapist and child meet and the psychic space between the two which develops as the relationship grows' (Jennings: 94:136). I have already discussed earlier that space is central to this research and have looked at it from an anthropological perspective, but I have also debated that drama teaching and dramatherapy operate in different emotional spaces and places. In recent years cultural geographers have begun to think about space from new and alternative perspectives. Cresswell (2004) talks about place from three different positions, descriptive, social constructivist and phenomenological (2004:51). He further discusses that each of them offers a deepening understanding of the concept of place from a surface level through to a deeper humanistic and individual understanding. Tuan (2003) also offers a more phenomenological perspective starting from the perspective of the human being upright and standing on two legs. As a geographer he also goes on to think about place from a mythical and experiential perspective. Modern geographers have also begun to think about place from both a cultural and emotional perspective with Smith et al. (2009) describing

‘emotional geographies’. I shall be returning to all of these perspectives, the physical and emotional spaces, throughout this research.

From a pragmatic perspective I had to work within the two specific environments and the social, philosophical and political stances the schools provided which were revelatory about the practice and values of each organisation. Practical constraints, to an extent, can work in favour of the researcher who is open to working with what is given.

January to April 2009: Video, Observers & Additional Logs

The use of video has played a major role in preserving evidence and it is necessary to explain the process I used here briefly and acknowledge the additional approaches used to counteract any individual researcher bias from its interpretation. In chapter 11 I used drama teacher and dramatherapy observers who viewed the video and gave an impartial opinion, I shall explain this process shortly. I have discussed earlier potential pit falls and ethical issues around the use of video. All students were fully aware and consented to the use of video as a way of preserving data for research purposes. All teaching, therapy sessions and interviews were recorded on video. Prior to the beginning of each session a very small digital camera, with a memory card, on a tripod was placed in the corner of the room. There was no research assistant moving and panning the camera. It recorded the entire session from one fixed position. The recording of sessions proved to cause little difficulty

because the equipment was very small and innocuous in the corner of the room; the majority of students forgot it was even there.

I have used several additional qualitative approaches in reviewing the video to generate additional perspectives. As already stated, a primary reflective log was made at the time of the recordings noting thoughts, ideas and themes. I also set up an additional secondary reflective log, some 12 months afterwards to make additional comments, and assist with additional video transcription. I transcribed selected parts of the video data in detail whilst taking detailed notes of all of the video data. The additional time frame allowed for an alternate perspective when watching the material again. Wallace (1998) agrees with this, stating that 'shifting time frames yield very different kinds of data, affording different perspectives, each valuable in their own way' (1998:56).

I carried out an additional triangulation exercise (see O'Toole 2006 & Hosler & Vesper 1993) to add depth and alternative viewpoints using four video excerpts, two from the drama class and two from the dramatherapy group. The four videos were given to five drama teachers and five dramatherapists, all of whom had differing levels of experience, which would give an additional range of views⁵⁶. Each teacher and therapist was asked to comment on the excerpts from their own professional perspective. I used a semi-structured approach, for the dramatherapists, Jones's (1996) nine core processes in dramatherapy, and for the drama teachers Neelands' (2004) three examples of drama being taught in schools – drama as English, drama as

⁵⁶ I was only able to use two teacher and two therapy observer responses due to a poor return rate.

subject and drama as personal and social education⁵⁷. The excerpts were chosen from week nine and reflected the final performances given in each class or therapy group based on the same title 'This is how we feel'. This title was used as I felt it was a generic phrase which could be used in both a drama class and a dramatherapy group. Comments and observations from the observer co-researchers will be used as a counterpoint to my own analysis of the video in chapter 11.

As well as my own primary and secondary reflective logs, pupils at both schools were asked to keep their own reflective journals throughout the research. They were asked to make general and specific comments at the end of each session. This would offer an additional layer of contextual and triangulated qualitative data⁵⁸.

I also carried out a simple survey with students at both schools; I have referred to this briefly earlier. However, due to the unequal number of responses from school 'A' compared to school 'B', I have placed this brief survey in Appendix 7 where I have carried out a brief statistical analysis and refer to it as appropriate in the analysis section.

April 2009: Interview Process & Theoretical Underpinning

It is necessary to briefly explain the interview process I carried out in each school and give some rationale to the approaches I adopted. In school A I interviewed the class teacher, in school B the head of drama, and Hailey, the drama student who assisted

⁵⁷ See Appendix 12 and 13 for questions asked to drama teacher and dramatherapy observers.

⁵⁸ I did not however use any of the students' journal comments directly in the final analysis.

me. Critically I was unable to interview the student drama teacher who left mid-way through the research process. Her reactions in one session were to later become extremely useful in my analysis, but she failed to respond to e-mail requests for an additional interview once she had left.

I interviewed students from each case study. Selected comments and an analysis of them will be described later. I have mentioned earlier Gilham's (2000:60) sliding scale of interview, from listening to others' conversations through to asking closed questions. I adopted his idea of the semi-structured interview, as this particular approach provides 'the richest single source of data.' (2000:65). I provided more detailed semi-structured questions to the teaching staff to address issues around the culture and context of the school and focussed specifically on responses from them⁵⁹.

At school 'A' in negotiation with the class teacher I carried out two interviews one week after the classes had finished. The first interview was with one boy and one girl who were chosen as they were generally confident and could express their views clearly. Working with a class of thirty it was not possible to build up the kind of relationship that I could build with school 'B' where I was the dramatherapist. The second interview was with a group of five female students who had performed a piece in week nine which was more therapeutically orientated than other final presentations from group 'A'.

⁵⁹ See Appendix 10 for teacher questions.

At school B I carried out one group interview with four of the students, who had difficult relationships with each other during the dramatherapy group, one week after the group had finished, giving space for them to reflect on the group and their relationships with each other. I also interviewed each of these students individually.

All interviews were video recorded and transcribed for the final analysis. O'Toole (2006:111) has stated that listening is the chief skill required in interview. As a therapist, listening to my clients has given me an awareness of whether someone is saying what they really think or what they think you want to hear. I have already argued that therapists for these reasons should already possess the right skills to make good interviewers.

Summer 2009: Additional interviews

In addition to the main research, I carried out two additional site interviews. In May, 2009, I visited Jonathan Cleaver at a secondary school in the north of England as he occupies a rare position as both a mainstream drama teacher and a qualified dramatherapist, using both roles in the same school. He introduced me to the therapy block – a converted caretaker's house – in the middle of the school grounds, inside of which he is the dramatherapist on first name terms with pupils. Outside of this block he is a drama teacher addressed as 'sir.' I shall discuss his views further in chapter nine.

In June, 2009, I met with a group of local dramatherapists to discuss their perceptions of drama education and dramatherapy. I have made reference to this in my introduction and used a practical approach to explore the prejudices that exist between the two professions.

June 2010: Qualitative Data Analysis

Most of the data in this research is qualitative and it is necessary to explain how I collated and coded it. According to Cohen et al, qualitative data: 'carry meanings; that are nuanced and highly context-sensitive' (2007:495). He further states that as text contains different levels of meaning, 'the researcher's analysis may say as much about the researcher as about the text being analysed.' (2007:495) Cohen refers to projection and countertransference (psychotherapeutic terms) in the analysis of data, which, as a therapist, is something I have a greater awareness of. I have described projection from a dramatherapy perspective (Jones 1996). Brown and Pedder from a psychotherapy perspective describe projection as a way in which we 'commonly externalise unacceptable feelings and then attribute them to others' (1979:27). They also describe two possible meanings for countertransference: firstly that 'the therapist contaminates the field with his own problems from elsewhere' (1979:65) and secondly as 'a reflection of what the patient feels about, or is doing to, the therapist, consciously or unconsciously' (1979:66). As a researcher I needed to have an awareness of all of these issues.

Cohen goes on to state that deciding which forms of data to analyse is ‘governed by fitness for purpose and legitimacy’ (2007:86). Denscombe feels that at its most basic ‘qualitative research relies on transforming information from observation, reports and recordings into data in the form of the written word’ (Denscombe: 2007:248).

Ultimately it is this approach I have used to collate and code information from a variety of sources as listed in the table below which provide a range of qualitative approaches: See Table 4 below:

Table 4: Qualitative Data Approach

Source	Qualitative Approach
Audio Interview	Transcription & Interpretation
Video	Observation and Interpretation
Professional Observer Comments	Triangulation (Hosler & Vesper 1993)
Primary Log	Initial response to audio and video
Secondary Log	Secondary reflective response to above
E-mail	Discussion and transcribing conversation
Blogs	Transcribing and reflecting group opinion
Survey	Transcribing and triangulating responses

Rocco, Hatcher and Cresswell state that ‘to analyse data means to draw valid meaning from data’ (2011:170). I have followed this hypothesis in that ‘data

reduction occurs when coding data chunks, clustering, memoing, searching for themes, simplifying data into categories and comparing themes and categories' (2011:171).

After completing the field work I therefore carried out a memoing exercise which 'serves to assist the researcher in making conceptual leaps from raw data to those abstractions that explain research phenomena in the context in which it is examined' (Birks:2008:68). I looked for common themes and conceptual ideas in which I could potentially cluster data together in chunks. This led me to form four broad themes which were to become four distinct chapters: context, discourse, art form and liminal space. As an example I looked for raw data of people either moving into or out of liminal space, or people describing their experiences within it. I described in my field notes a ginger haired boy who 'invaded' the space at the end of one dramatherapy session and had a specific liminal moment (see Chapter 12). I also found an example of a girl who described herself as being more confident when actually within the dramatherapy group but was not so outside of it (See chapter 12). Both these examples were clustered together under the heading of 'liminal space' and after analysis formed part of the final chapter.

In essence I reduced large amounts of qualitative data taken from a variety of sources, which gives a greater degree of objectivity, therefore the potential for less individual bias. In this way I have reduced my data, analysed it, and made my final hypotheses.

October 2010: Initial Observations

As I begin to look at my raw data some initial observations of the two groups may be useful. I noted with group 'B' that, as it was much smaller, the tensions between the boys and the girls appeared more obvious and acute than it did in group 'A'. Howe (1997) feels there has been discussion about whether 'classroom interaction reflects the gender division in society' (1997:1) and further asks whether this may potentially lead to discrimination in the classroom. Doreen Massey (1994) takes this further by linking space, place and gender, stating that one sex or the other is made to feel more or less welcome in certain spaces and social contexts.

The observation from Hailey, the drama student support worker, at the end of our initial session was that the only difference she noted from what would be a drama class was that the questions I asked about students' relationships to the characters were more of a 'personal' nature. I reflected at the time in my field notes that there was neither time nor space in this first session to take things to any level of depth, nor was anyone wanting to do this – things were kept safe and near the surface.

With school 'A', the drama class, the class teacher sat all the students in a circle and insisted they sit boy girl, boy girl. This was consciously adopted as a way of working against the boy/ girl tensions which were more obvious within the dramatherapy group (school 'B'), where group members had been given no specific instructions as to whom they might sit next to. In School 'A' the class teacher took the register and stated very clearly the behaviour she expected from the pupils. It was apparent at

this early stage there were already subtle differences in both power structures and group dynamics in both schools, and this was quite possibly more about the individual culture, systemic structure and political positioning of each school.

I noted in my reflective log at the time:

'I have opened up though not used the space for each school to have a difference, be it educational or therapeutic. This has impacted on the kind of questions I ask and what I am more or less comfortable to say. The sheer numbers of pupils is also a huge impact. There is far less chance to have a more intimate and personal relationships for pupils and teacher at school 'A' because of sheer numbers' (Primary Log 7.1.09).

October 2010: Drama & Dramatherapy – Initial Reflections

Some provisional ideas around the difference between both groups' positioning from a practical and theoretical perspective are useful. The relationship between student and teacher or therapist was apparent as was the relationship they had to rules and regulations. The teacher was 'sir'; the therapist was called by their first name. In the drama context, school rules were laid down by the drama teacher before handing over to me as teacher/researcher. As therapist, there was little or no intervention by the teacher responsible and school rules were not reinforced in the same way. The teacher's remit was to teach, the therapist's was to run a therapy group. Group sizes were vastly different, as already discussed, giving group/class members different

experiences. There were differences in the ways the two groups were asked to reflect: in the therapy group they were asked by me as therapist to make personal connections; in the drama class it was more of a reflection on what we had learnt.

See Table 5 below:

Table 5: Initial Thoughts on Some Differences:

Drama	Dramatherapy
Taught by a teacher	Facilitated by a therapist
Teacher is 'Sir'	Therapist is known by first name
Whole school discipline structure	Negotiated boundaries (to an extent)
Agreement to teach	Agreement for therapy
Working with creative/ educational	Working with creative/ emotional
Large class up to 30 plus	Small group up to 15 Max
Reflection is about learning	Reflection is more personally orientated
Focus on drama teaching points	Focus on connection to material
Class reflection on learning	Group & individual personal reflection
Focus on pupil's social education	Focus on pupil's personal & emotional issues

Section 3: Reflections

In Chapter 6 I critically examined the literature on methodological approaches used or rejected in this thesis. In Chapter 7 I have chronologically described the

methodological approaches used and referred to appropriate literature and discussed why I used certain methods. I acknowledge that the approaches adopted relied on the pragmatics of the time and resources I had at my disposal as an independent part-time researcher. Additionally the methodology was shaped by the practical circumstances of the two schools and their willingness or otherwise to adapt to my requirements. The way in which each school responded is worthy of research in itself, and I will discuss this further in section four of this research. To an extent the methodological approach has been impacted by circumstances and the circumstances have been impacted by the methodological approach; as well as my starting point as a professional, and my initial aim of examining two inter-disciplinary professions. I approach this research as dramatherapist from a drama education tradition - which as I have stated earlier, has been a major experience and passion throughout my professional life.

After the initial survey analysis (Chapter 8) which follows, I have chosen four key themes in which to present my data analysis. I begin with context in chapter 9; examining how specific contexts, shaped by teachers and schools, impacted on the work I carried out. I will follow this in chapter 10 by examining the discourses of drama education and drama therapy as evidenced within my research. Chapter 11 will focus on the art form of drama itself and includes comments from the teacher and therapist observers. Finally, chapter 12 will concentrate on the liminal spaces which occur between drama education and dramatherapy, the major emphasis of this research.

Section Four

Case Study

& Data Analysis

Chapter 8 : On Line Survey

Introduction

I carried out two on-line surveys between September and December 2007 to examine drama teachers' and dramatherapists' views on each other's professions. The survey, designed specifically for qualified and student drama teachers, asked a series of questions about their understanding and knowledge of dramatherapy and its possible connections to drama education⁶⁰. The survey was completed by 45 teachers, though 68 began the survey but did not complete it. Drama teachers on the drama yahoo website⁶¹ were sent an e-mail and asked to complete a drama teacher's survey on their attitude to dramatherapy. In September 2010 there were 2697⁶² members which suggest a response rate of 2.5%. from the website.

The second survey was designed specifically for retired, student and qualified dramatherapists with a series of questions about their understanding of the role of the drama teacher (from the dramatherapist perspective) and its connection to dramatherapy⁶³. The survey was completed by 78 dramatherapists, although 80 answered the majority of the questions. 108 dramatherapists began the survey but did not complete it⁶⁴. The survey respondents were from two main on-line groups,

⁶⁰ See Appendix 4

⁶¹ Drama_uk yahoo@yahoogroups.com

⁶² Accessed:30.7.10: <http://uk.groups.yahoo.com/search?query=drama+uk&sort=relevance>

⁶³ See Appendix 5

⁶⁴ It is unclear why some therapists failed to complete the survey it may have been because it was considered to be too long though effort was made to make it as simple and quick as possible.

the British Association of Dramatherapists' Research e-mail group⁶⁵ and dramatherapists from a US based dramatherapy list serve website based at the University of Kansas⁶⁶. Both groups were sent an e-mail asking them to answer on-line questions about dramatherapy and its connections with drama education. In September 2010 the British Association of Dramatherapists research website had a membership of 418⁶⁷ and the US list serve dramatherapy website had a membership of 780⁶⁸ which means a combined percentage of 9% of people responded from across the two sites, assuming the size of each group has not changed since the initial survey of 2007. Additionally the survey was advertised at the Annual Conference of the British Association of Dramatherapists in September 2007⁶⁹.

I shall now look at the responses to each question from each survey and make comparisons between them and refer these to appropriate literature in the major data analysis of the case studies to follow. I shall also refer back to these findings where appropriate throughout the analysis of the case studies.

The first series of question were designed to find out about the training backgrounds and current practices of the responding drama teachers and dramatherapists. As the literature review has elucidated, their background, training and length of experience were all likely to influence the way in which they responded to questions.

⁶⁵ Badthresearch@yahoo.com (Badth – British Association of Dramatherapists)

⁶⁶ <http://www.ksu.edu/cns/services/listserv>

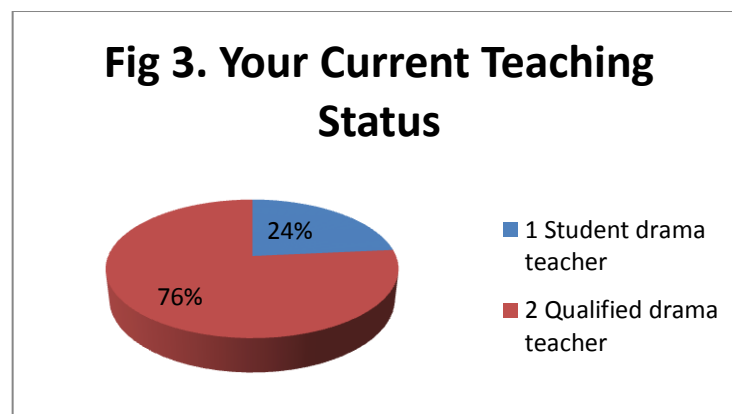
⁶⁷ Accessed: 30.7.10:<http://uk.groups.yahoo.com/search?query=badth&submit=Search>

⁶⁸ Confirmed in an e-mail by sdbailey@k-state.edu on 10.9.10

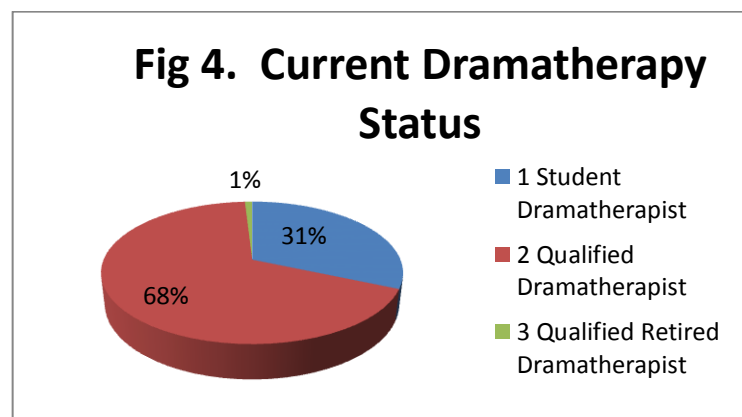
⁶⁹ See Appendix 3.

Question 1 – Current Status

In both surveys individuals taking part were initially asked about their years of experience and the route to their profession. Question one in both surveys focussed on teachers' and therapists' current status when completing the surveys; 68 drama teachers undertook the survey, 52 (76%) were qualified drama teachers and 16 (24%) were student drama teachers. This is broken down into percentage figures in Figs 3 and 4 below:



A total of 108 dramatherapists responded to question 1 of the dramatherapists' survey. 73 (68%) were qualified dramatherapists, 34 (31%) were student dramatherapists and 1 (1%) described themselves as a retired dramatherapist. Seven per cent more students took part in this survey than in the drama teaching survey.



As the British Association of Dramatherapists website is specifically designed as a research site it is not surprising that it would potentially attract a higher number of students to join it. However The Badth yahoo research website has a total membership of 418⁷⁰, the US dramatherapy list serve site has a membership of 780⁷¹, whilst Drama UK has a total of 2676⁷² members. The dramatherapy survey may reflect a slightly higher percentage of student perspectives than the drama teaching survey, but there was a significant number of drop out in both surveys and it is not possible to tell whether questions answered later in the survey were answered by qualified or student teachers and or therapists.

Questions 2 – Number of years qualified

Fig 5. How many years have you been qualified as a Drama Teacher

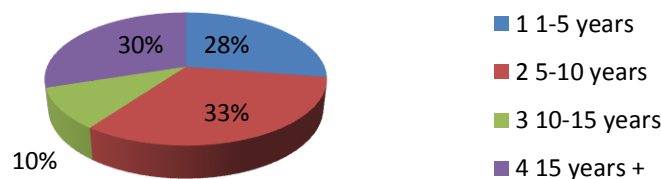
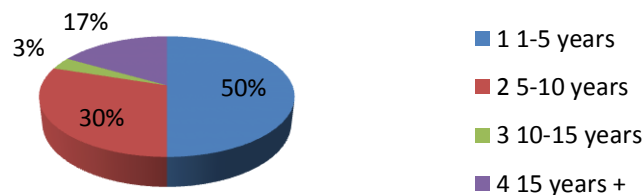


Fig 6. How many years have you been qualified as a Dramatherapist



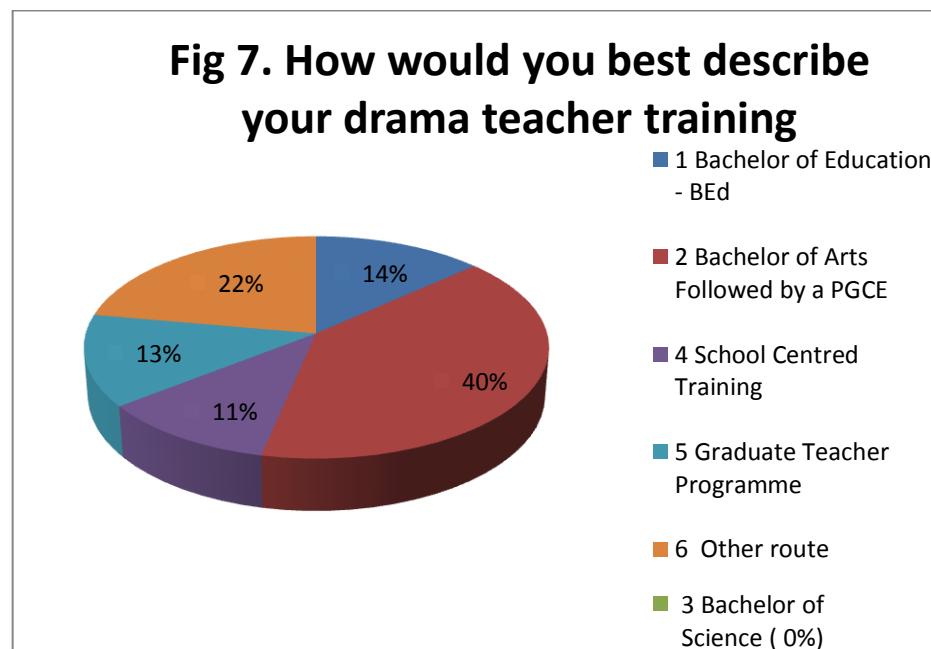
⁷⁰ Accessed: 30.7.10: <http://uk.groups.yahoo.com/search?query=badth&submit=Search>

⁷¹ Confirmed in an e-mail by sdbailey@k-state.edu on 10.9.10

⁷² Accessed: 30.7.10: <http://uk.groups.yahoo.com/search?query=drama+uk&sort=relevance>

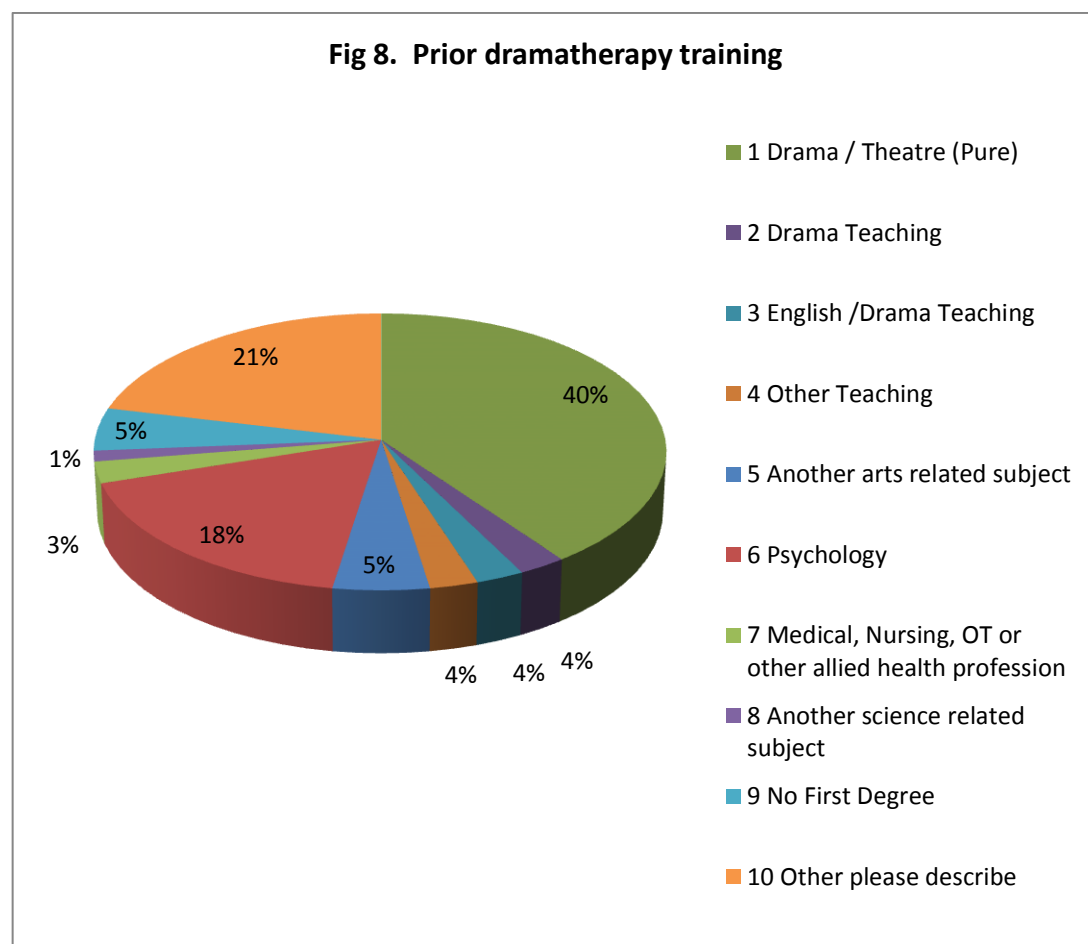
As can be seen above in Fig 5, 11(28%) of drama teachers who answered this question had been qualified 1-5 years, whereas 30 (50%) of the dramatherapists who answered the question in Fig 6 had been qualified between 1-5 years. This would suggest there are more newly qualified therapists than teachers in these two surveys. Dramatherapy is a far smaller profession than drama teaching, but the survey appears to have attracted more newly qualified dramatherapists than new teachers. Again the Dramatherapy Yahoo Research site being based around research would naturally attract more students. Similar percentages (and actual numbers) of teachers (13) and dramatherapists (18) had been qualified between 5-10 years.

Question 3 -Training



Figs 7 and 8 describe the training the drama teachers and dramatherapists have received. No drama teacher (0%) in the survey came to teaching from a science degree background; 40% (18) of the 45 respondents completed a Bachelor of Arts

Degree before doing a Post Graduate certificate in Education. Only 14% did a Bachelor of Education Degree. This could suggest that the 40% of the individuals answering this question did not consider a career in drama teaching when they commenced their university drama degrees. 22% (10) individuals came into drama teaching by less conventional routes which included routes via drama and acting first.

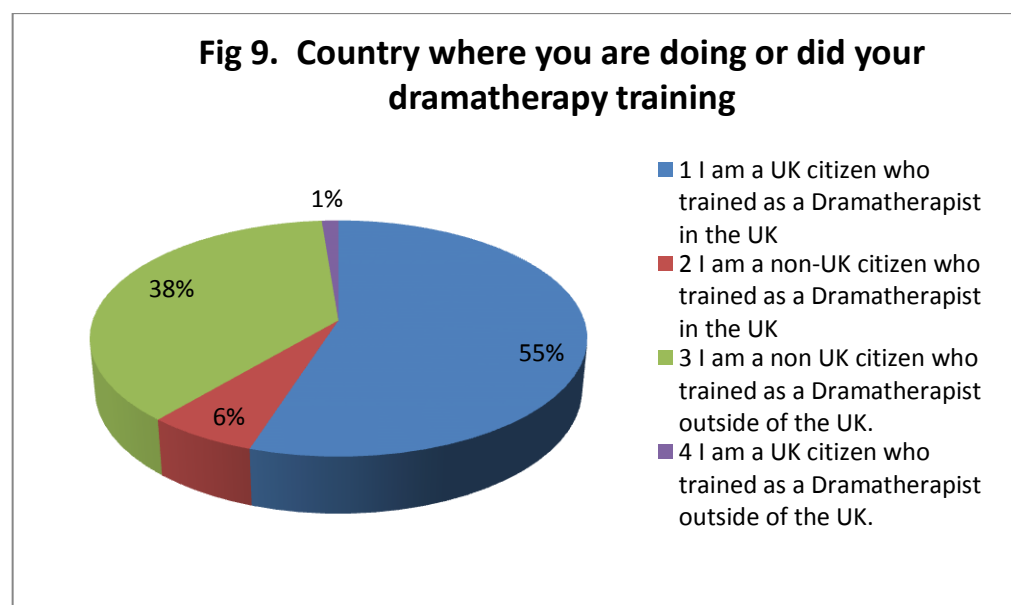


All dramatherapists are expected normally to have a first degree. Of the 80 respondents to this question only 4% (2) of dramatherapists had completed a drama teaching degree first and 4% (2) a drama/English degree. 4 % (2) had done other forms of teacher training. The vast majority (40%) had completed a degree or

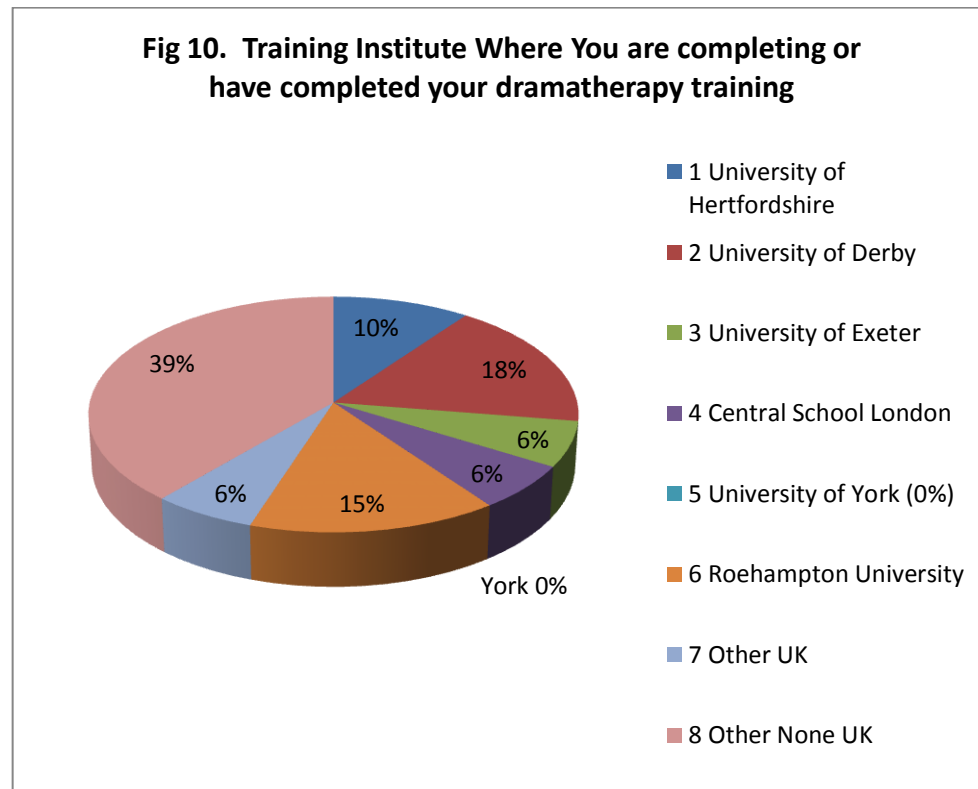
training in pure drama and theatre. The survey in itself would suggest that the vast majority of drama teachers do not progress to train as dramatherapists. This contrasts with their interest in the subject which we shall come to later.

Question 4 Additional Dramatherapy Questions

Dramatherapists were asked three additional questions. Firstly, relating to which country their training was in and their original nationality (Fig 9). 55% (44) - just over half of the 80 dramatherapists who responded - were UK citizens who did their training in the UK. 38% of dramatherapists who responded were foreign nationals who trained outside of the UK. Because US dramatherapists had been asked to complete this survey via a US web site, this may have made up a significant proportion of the responses below. What is important to note is that only 55% of dramatherapists responding are UK based and trained, which means the responses by 44% are by non UK trained and based dramatherapists which does add an international perspective to the survey.



Secondly dramatherapists were also asked what training institution they attended or are attending (Fig 10 below). Again 39%, 31 of the 80 people who responded were attending non UK training courses and were probably US based. Of the UK training courses, the majority of which are listed below, Hertfordshire (10%) & York (0%) no longer exist, Derby is the newest training course, Central School and Roehampton have been around much longer⁷³. The reason trainings are listed is that, certainly in the UK, each course has a specific perspective, which has been described earlier; there are a range of differing approaches which will impact on the dramatherapists' responses to the questions. For example, Hertfordshire had a theatre based approach whereas Central School favours the Sesame approach⁷⁴. I explained in section 2 that in the US there are many and varied approaches to dramatherapy, far wider than in the UK.

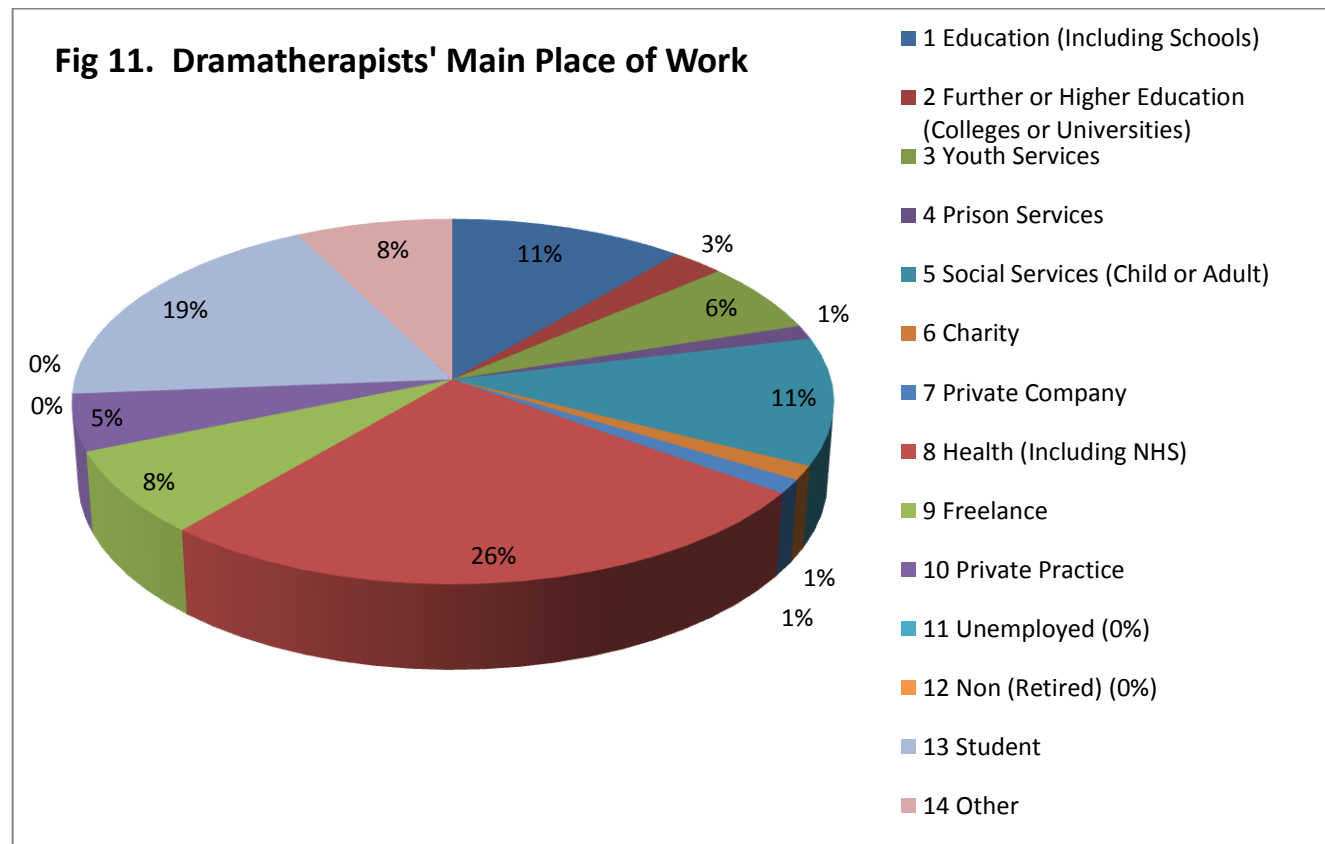


⁷³ The new Dramatherapy training course at Anglia Ruskin did not exist at the time of this survey.

⁷⁴ This survey is not detailed enough to analyse the respondents' responses as connected to the training institute they came from, as that was not the primary focus of this research.

Thirdly dramatherapists, unlike teachers, work in a wide variety of differing locations, which include education. Therefore a brief examination of the type of environment the respondents work in would be useful, to gain contextual information about the ways in which they might respond to further questions and also to sample where the majority of them work. As can be seen below (Fig 11) 26% (21) of the 80 people who responded worked within health care and 19% (15) were students. 11% were working in education and 11% social services, the next two highest areas. Therefore 48% of the dramatherapists questioned worked in health, education and social services and a further 19% were currently students. This contrasts sharply with Dokter & Winn (2009) who, looking at data provided by the British Association of Dramatherapists, suggested in October 2008 that 156 out of 403 UK dramatherapists (38%) worked in Education (2009:5) and that in February 2009, 173 out of 423 (40%) of UK dramatherapists worked in Education (2009:9). There is a mismatch here of some 30% between this survey and theirs. However, this survey was open to therapists from a variety of locations and 38% of them were non-UK based therapists who trained outside of the UK. Fig 11 of this survey shows only 11% of dramatherapists working in educational settings (including schools). Dokter & Winn might suggest there is a good proportion of dramatherapists working in education in the UK, but their survey does not state how they are working or with whom. In other words, they could be working in isolation with one or two pupils, or in further or higher education. Of the 173 dramatherapists in Dokter & Winn's survey, some of them (I suspect a majority) would be working part-time or in a sessional capacity. Even if they were all working full time in schools this would still be a very small number when considering the amount of schools in the UK. This was

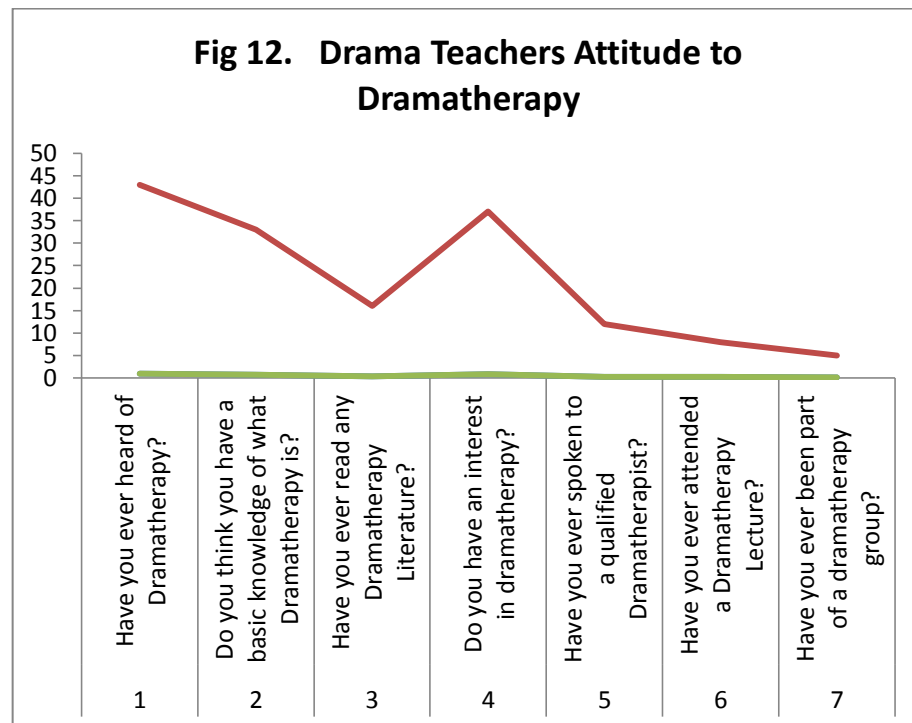
estimated as being 25,200 (England only) in January, 2006 (Department of Further Education & Skills) which would suggest that at best 0.6% of schools in England have some sort of dramatherapy input.



Main Findings – Drama Teachers

The main focus of the survey was to look at drama teachers' attitudes and understandings of dramatherapy and dramatherapists' understandings of drama teaching. A total of 45 teachers responded to the first series of questions in Fig 12 (below). 43 or (96%) of the teachers had heard of dramatherapy, 37 (82%) of these teachers felt they had an interest in dramatherapy. Thirty-three (73%) of the teachers felt they had a basic knowledge of dramatherapy; however only 16 (36%)

had ever read any dramatherapy literature. Only 12 (27%) had ever spoken to a dramatherapist, 8 (18%) had attended a lecture, whilst only 5 (11%) of those questioned had taken part in a dramatherapy workshop.



Some interesting themes appear from the teachers questioned in this survey about their knowledge of dramatherapy. Almost all of them had heard of dramatherapy and more than three quarters (82%) had an interest in it. 73% of them felt they had a basic knowledge of dramatherapy but it is unclear how they gained this knowledge when only 36% of them had read any dramatherapy literature and considerably fewer of them had either spoken to a dramatherapist, attended a lecture or taken part in a practical workshop. So, although many of the drama teachers think they know what dramatherapy is, for most of them it is unclear how they learned this. For a dramatherapist it may well be encouraging that so many of them were aware of

dramatherapy and that the great majority of them were interested, yet there appears to be a mismatch between what the teachers say they knew and what they might actually have known. Their knowledge might be based on an assumed understanding rather than an actual understanding of the subject. If this case were proven with a wider number of drama teachers it would advocate that further knowledge sharing between the professions could be of great benefit, and acknowledges that a teacher's perspective of dramatherapy may not actually be an accurate one.

Table 6. Drama Teachers' Statements on Drama and Dramatherapy

#	Question	Strongly agree	agree	neither agree or disagree	disagree	strongly disagree	Responses
1	Drama can be a powerful medium	43	2	0	0	0	45
2	I dislike the idea of Dramatherapy	2	1	5	16	21	45
3	I have no interest in Dramatherapy	0	0	5	15	25	45
4	There is no merit in Dramatherapy	0	1	3	13	28	45
5	Anyone can run a Dramatherapy Group	0	1	1	15	28	45
6	My role as drama teacher collides with that of a Dramatherapist	2	9	14	15	5	45
7	Drama can be both entertaining and therapeutic at the same time	27	16	1	1	0	45
8	I believe drama can have a therapeutic effect in the classroom setting	25	17	2	1	0	45
9	I have witnessed the therapeutic effect of drama in the classroom setting	17	17	6	4	1	45
10	In a drama teacher context I have worked alongside a Dramatherapist	0	1	8	16	20	45
11	I am interested in investigating dramatherapy further	15	18	8	3	1	45
12	I would like to train as a Dramatherapist	8	11	19	0	7	45

The next series of statements from the drama teachers (table 6 above) looks at their individual assumptions about drama and dramatherapy. A full breakdown of their

responses is above. In the bar chart below (Fig 13) we can see the strongest positive responses to questions using data from 'strongly agree' and 'agree' responses combined.

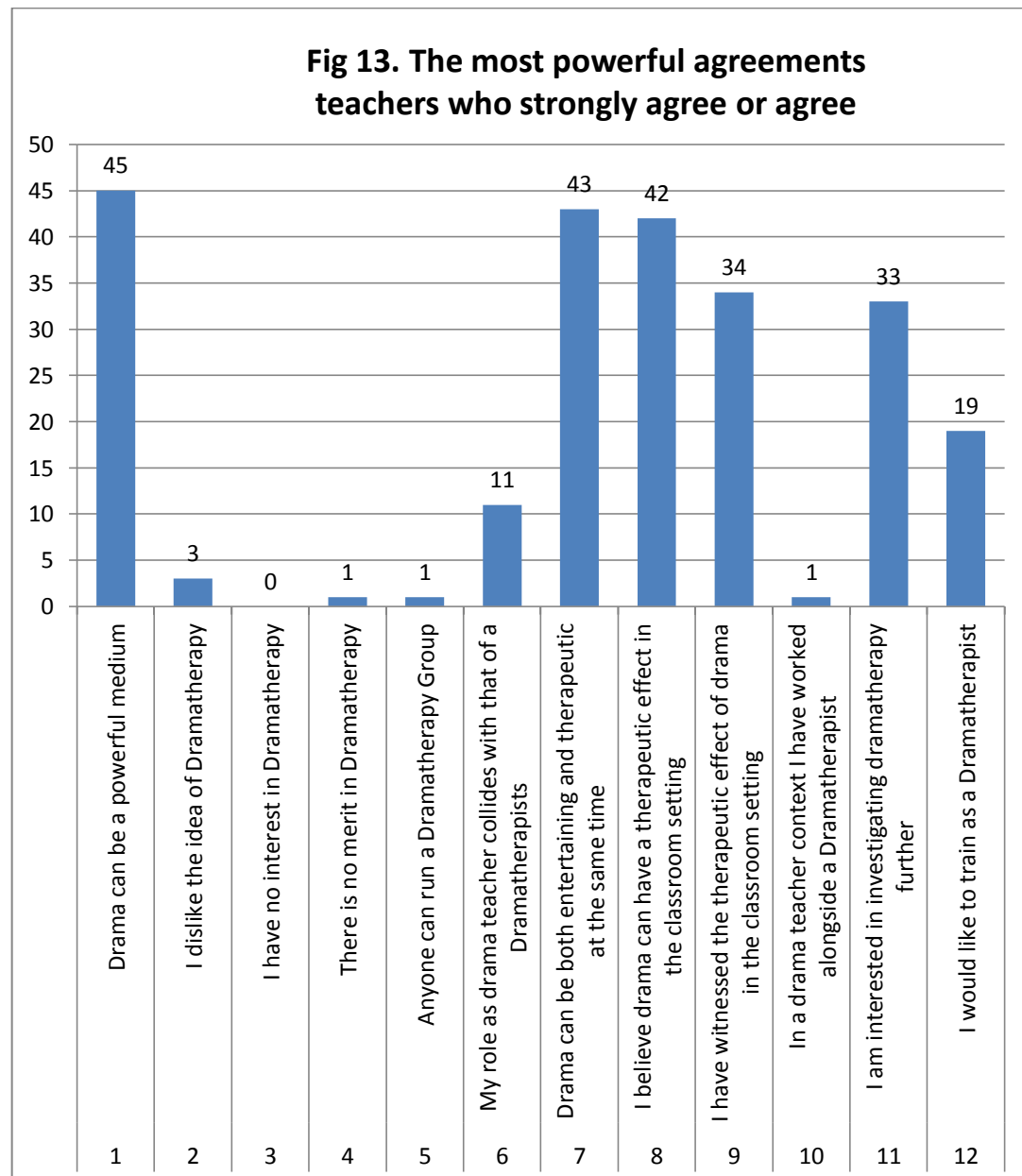
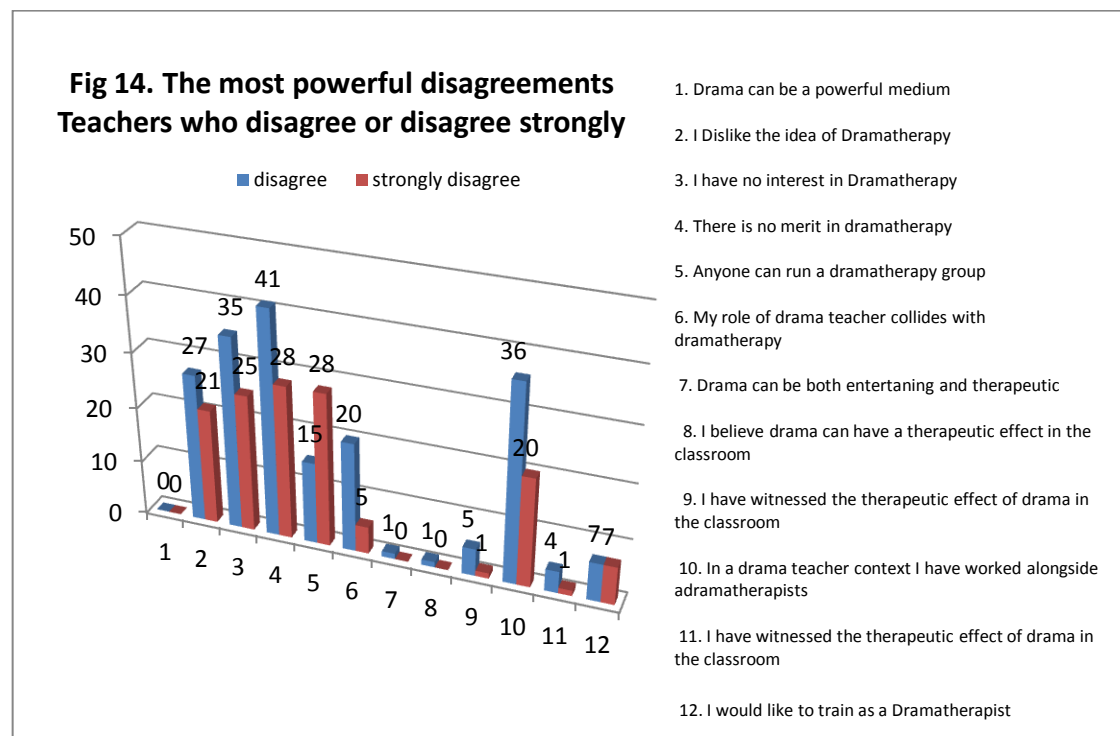


Fig 13 shows that the drama teachers acknowledged drama as a powerful medium and many had observed the 'therapeutic' effects of drama in classroom settings. I did not however ask whether they thought this was in any way dramatherapy.

Teachers were interested in these effects which link to their wish to find out more about dramatherapy – to the extent that 19 of them (42%) would consider training as dramatherapists. This contrasts sharply with how many dramatherapists come from a pure drama teaching background (4% as discussed in Fig 6), with only 12% of dramatherapists coming from any form of teaching background. This would suggest, in the surveys I carried out at least, that although many drama teachers have an interest in dramatherapy and would like to train in that area, in actual fact very few do. Unfortunately no questions were asked as to why drama teachers had not taken this step. I would suspect that funding, resources and time would be major issues.

Fig 14 below does the opposite to the above and records which questions show the most negative responses taken from the 'disagree' and 'disagree strongly' columns.



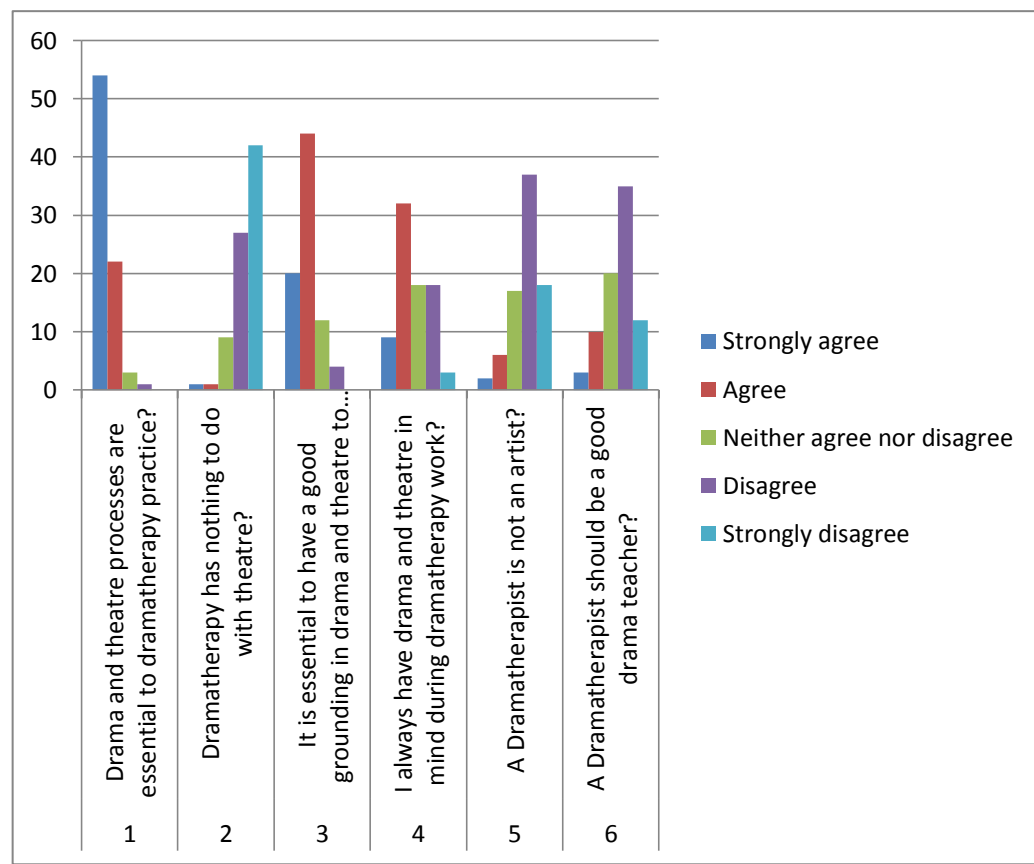
What is interesting in these statements is that drama teachers in the survey disagree and disagree strongly that there is no merit and that they have no interest in dramatherapy. However, they disagree as strongly that they have ever worked alongside a dramatherapist in the classroom. Therefore they have a great interest in the subject but almost no direct professional contact with a dramatherapy practitioner. This would fit with the data above, that most schools (in England) have no direct professional dramatherapy input.

There is some disagreement amongst teachers around the statement ‘the role of drama teacher collides with that of the dramatherapist’ (Fig 14 point 6), 20 respondents either disagree or disagree strongly, however that also suggests that some 25 drama teachers have an alternative view; 11 feel strongly that it does (see fig 13) and 14 neither agree nor disagree.

Main Findings: Dramatherapists

Dramatherapists were asked two sets of questions: firstly their attitude towards drama and dramatherapy (Fig 15) followed by a second series of questions about drama from the perspective of a dramatherapist (Table7).

Fig 15. Dramatherapists' Attitudes towards Drama and Dramatherapy



Of the 80 dramatherapists who responded, 54 (67.5%) strongly agreed that drama and theatre are essential to dramatherapy processes and a further 22 agreed, which means 76 of 80 agreed or strongly agreed (Fig 15 question 1). This is an overwhelming majority in support of the use of drama and theatre processes. 42 (52%) of respondents disagreed strongly that theatre had nothing to do with drama and 27 (33%) individuals agreed with this statement. This suggests that a little over a quarter of dramatherapists do not think drama and theatre to be absolutely essential and would indicate that a quarter of those sampled did not see theatre and drama as the most important elements, a tantalising finding which unfortunately I asked no further questions on. The key point of interest here is that

dramatherapists do see a distinction between theatre and drama, reminiscent of the historical development of drama in education. Bolton wrote:

‘a large number of teachers seem to have misunderstood both theatre and play: they have appreciated that drama by its very action is theatre bound, but have assumed that has meant the sequential actions of plot rather than the inner dynamics of the situation’ (1988:39).

It would appear that similar arguments and discussions exist within the world of dramatherapy. In drama education I have already discussed Bolton’s idea of there being an historical divide between more therapeutic approaches, such as Slade’s, and the speech and drama teachers (1988:24). It is interesting to note that drama teachers and dramatherapists share or have shared similar dialogues which I shall refer to again later.

Table 7 (below) offers a further range of statements from which dramatherapists are asked to respond. 74 (92%) of the dramatherapists agreed strongly or agreed they had a good knowledge of drama and theatre. However, of these only 36 (45%) agreed strongly, which again seems to justify that under half do not see it as absolutely essential. This is a similar pattern of responses to those statements discussed above in Fig 15. I have discussed this issue above and it is interesting that more than once there are similarly shared themes between teachers and therapists.

Table 7. Further Statements on Dramatherapists' Attitudes to Drama & Theatre

#	Question	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Responses
1	I have a good knowledge of drama and theatre	36	38	5	1	0	80
2	I believe all drama and theatre can be therapeutic	21	34	8	15	2	80
3	I believe non Dramatherapists are confused about the difference between drama and theatre which can be therapeutic and Dramatherapy	20	39	13	6	2	80
4	I can be confused about the difference between Dramatherapy and drama and theatre which is therapeutic	3	15	10	42	10	80
5	I can explain clearly to non Dramatherapists the differences between theatre and drama which is therapeutic and dramatherapy	16	47	12	4	0	79
6	In a drama class context there can be a time when drama can become therapeutic	19	57	3	1	0	80
7	In a drama class context there can be a time when drama can become Dramatherapy	5	20	10	27	18	80
8	It is acceptable for non-Dramatherapists to work in the field of Drama and theatre which is therapeutic	9	39	14	11	7	80
9	Not enough debate is had on the difference between Dramatherapy and theatre and drama which is therapeutic.	17	39	17	7	0	80
10	In a Dramatherapy context I have worked alongside a Drama teacher.	3	14	5	35	23	80
11	I work closely with drama teaching colleagues from non-dramatherapy backgrounds in my work.	5	11	8	35	21	80

Statements three and five in Table 7 (above) also present some interesting findings. In statement three, 59 (73%) of dramatherapists agreed or agreed strongly that non-dramatherapists are confused about the difference between drama and theatre which can be therapeutic and dramatherapy. Yet at the same time, in statement five, 63 (78%) felt they could explain clearly to non-dramatherapists this difference themselves. Something very interesting is being suggested here, whilst dramatherapists think they are explaining clearly, people at the same time do not understand. It might be that the lack of contact between dramatherapists and teachers means that there is little chance for these discussions to be had or that dramatherapists cannot explain themselves clearly enough on the rare occasions when they do meet. As (70%) 56 of the dramatherapists did feel (Statement nine, Table 7) that not enough debate is had on the difference between dramatherapy, and theatre and drama which is therapeutic, this may make some sense in relation to the above argument.

The majority of dramatherapists in the survey 65 (81% Table 7 statement two) agreed or agreed strongly that all drama can be therapeutic, 15 (18%) disagreed. 76 (95%) agreed strongly or agreed that in a drama class there can be a time when drama can become therapeutic. This is almost all of those surveyed, an overwhelming majority. 14% fewer felt that all drama and theatre is potentially therapeutic than those who felt it was therapeutic in the classroom. Thus there is a stronger opinion that drama in a classroom context has a greater chance to be therapeutic than drama or theatre in general.

Main Survey Findings

Several themes emerged from this survey. I will briefly explore them here and also refer to them as appropriate later in my analysis of the qualitative data. Some areas for further discussion and debate are as follows:

1. Drama teachers have a great interest in dramatherapy, but very few have trained to be dramatherapists.
2. Dramatherapists generally do not come from drama teaching backgrounds.
3. In the dramatherapists' survey only 11% of the respondents worked in education. Though Dokter & Winn (2009) state a higher number of UK only dramatherapists are involved in education, based on their data less than 1% of English schools have any form of dramatherapy input. Dramatherapy is not widespread in schools.
4. The majority of drama teachers (96%) have heard of dramatherapy, 73% felt they had a basic knowledge of it yet significantly less had read any literature, spoken to a dramatherapist or attended a lecture or dramatherapy group. Their understanding, therefore, may be based on personal assumption as opposed to actual knowledge or experience.
5. The Dramatherapists felt they could explain to non-dramatherapists clearly the differences between drama and theatre which is therapeutic and dramatherapy, and yet almost the same number of them felt that non-therapists do not understand this. It could be that dramatherapists and

teachers do not have the space together to have these debates or that dramatherapists cannot explain their views very clearly.

6. A high proportion of the dramatherapists felt that, in a drama class, drama has the potential to be therapeutic.
7. A high proportion of drama teachers claimed to have witnessed the therapeutic effect of drama in a drama class.
8. A majority of the dramatherapists felt that there is not enough debate on the differences between drama which is therapeutic and dramatherapy.
9. Drama teachers and dramatherapists have shared similar debates around the processes of theatre and drama.

Interest, Understanding and Communication

Several themes emerge from the above findings and I have categorised them here as: interest, understanding, and communication. These themes impact on drama teachers' and dramatherapists' understanding of the differences between drama teaching and dramatherapy.

Dramatherapists feel they can explain the differences between what is therapy and therapeutic – it's just that the non-dramatherapists don't understand. There may be a variety of reasons for this which was not explored in this survey, for example: the language they use, the perspectives of the different kinds of training in dramatherapy, the lack of time spent with drama teachers, the lack of dramatherapists actually working alongside drama teachers in schools.

Drama teachers clearly recognise that students become involved in drama which can have a therapeutic effect upon them in the context of a drama class.

Dramatherapists acknowledge that drama in the classroom has the potential to be therapeutic. So the two surveys suggest that there is an acknowledgement of the therapeutic effect on students within a drama class but that teachers and therapists do not have a dialogue on this. Dramatherapists are so sparsely spread amongst schools that they have little chance to explain their work or assist drama teachers in thinking about the potential therapeutic effects of the drama they teach.

Dialogues between the two professions clearly need to be developed in order for each profession to explain their positions clearly; and dramatherapists need to do this in a way that drama teachers can understand. Drama teachers need to have a clearer understanding of the role of a dramatherapist as opposed to their personal perception of what they think it might be about. A closer working relationship will highlight the similarities and differences between the two professions and will have an impact upon students in the classroom and clients in the dramatherapy group.

In the next four chapters I shall analyse the two case studies under four headings: context, discourse, art form and liminal space. I shall include within this analysis of video material of the teaching and therapy groups, as well as the interviews and critical observer comments, and refer all of this to key theoretical ideas. I shall also analyse the additional comments made by teachers and therapists who took part in this survey.

Chapter 9 : Context in Drama Education and Drama Therapy: Space in Context or Context in Space?

On the wall outside the drama room at school 'A' where I was to run the drama class, was a list of ten rules that all students were expected to follow:

- 1) 'When you enter the room you should remove your shoes and place bags and coats in the designated area.
- 2) After the above you should sit in a boy/girl circle.
- 3) At no time should you talk when the teacher is talking, this rule should also be respected when other students are contributing to class discussion.
- 4) Drama is a practical subject which involves lots of group work, therefore requiring 100% participation.
- 5) You will be required to work with students who may not be your immediate friends – under no circumstances should anyone complain about this.
- 6) If you wish to use props or costumes you must ask the teachers permission.
This includes use of chairs.
- 7) At no time should physical contact happen between students without the permission of the teacher. (This includes stage fighting).
- 8) Before getting ready to leave at the end of the session students should stand in a boy girl circle.

9) 100% focus, + 100% effort = 100% quality work.

10) HAVE FUN' (Poster outside drama room School 'A').

By contrast the entrance lobby to the drama studio in school 'B', where I was to run the dramatherapy group, had no obvious set of rules but was covered floor to ceiling in a mural tapestry of posters and flyers of every conceivable kind of play and performance students had visited over several years.

As Gallagher (2007) has stated, there are 'discursive spaces that mark schools (codes of conduct, profiles, mission statements philosophies)' (2007: 26). This section will specifically look at the impact of these 'discursive spaces' from a range of differing perspectives; the history and ethos of each school, the differing philosophies and backgrounds of the drama teachers who work in these schools; their environments, ethos and ways in which they teach and work. Finally the impact that this had upon me as a therapist and teacher, the way I practised within these environments and the effect on the work I carried out with the students as teacher in school 'A' and dramatherapist in school 'B'. I shall discuss the duality of these roles later.

The above examples of entrance areas are not necessarily indicative of the ethos of either school. I have already indicated that both are situated within specific urban areas; school 'A' bordering on the edges of an area of social and economic disadvantage and School 'B' in a socially and economically disadvantaged area. My interest here is in the areas that surround the teaching and therapy spaces, and the contexts in which the work occurs.

As an arts therapist, Karkou believes 'context can have a major impact upon practice' (2010:13). The practice of dramatherapy and the context in which it is delivered are therefore intrinsically linked. What happens within the wider environment can be mirrored in microcosm within the school classroom or therapy group in the school. Karkou further believes:

'The predominance of learning theory and the need to produce cognitive outcomes and reach achievement targets often sets a very specific perspective through which arts therapists are invited to view psychological needs of children and adolescents' (2010:14).

Karkou believes that arts therapists need to 'rethink' their practice when working in schools in order to fit within the philosophical approach schools have as educators. Quibell (Karkou 2010) defines this by suggesting; 'School ethos can be thought of as institutional culture and, in particular the extent of student engagement and quality of teacher-student relationships' (2010:116). If the relationship between a teacher and student is thought of as being central to a student's success educationally, similarly the role of therapy, which in the majority of psychological approaches focuses on the relationship between therapist and client, is similarly a key factor. In a busy school on a day to day basis a teacher might not necessarily keep their relationship with their students uppermost in their mind. From a therapist's perspective, Christensen (Karkou: 2010) purports that, by allowing the client to form an attachment with the practitioner it ultimately allows them to form an attachment with the school and their fellow students. Within the educational context then it

could also be argued that an element of philosophical and psychological re-jigging or re-positioning of the role of therapist may be required. A therapist working in a school to support a student emotionally may well ultimately be perceived by other educational staff as a means for allowing the student to ultimately learn more effectively. The therapist may need to acknowledge that the relationship they are building in isolation with a child ultimately may assist the child in forming wider relationships with students and the wider school environment around them. If ultimately the dramatherapist is exploring the relationship between himself and the student then the 're-jigging' he will need to do will ultimately impact on the wider relationships in the school, and potentially show up any inconsistencies when a therapeutic approach clashes with an educational approach in the wider school system.

This idea of an altered relationship is not only the preserve of the therapist. Drama educator Dorothy Heathcote has advocated:

'When the mantle of the expert is used in drama, the teacher assumes a fictional role which places the student in the position of being "the one who knows" or the expert in a particular branch of human knowledge' (1978:173).

She further describes it as 'A sociological/anthropological system of education' in which the:

‘Mantle of the expert enables teaching and learning at all levels of the curriculum and integrating all areas through the contextual use of a dramatic metaphor’ (1978:173).

The altering or re-jigging of relationships within school is not only the domain of the therapist but can also be used by teachers from an educational perspective. In this case the dramatic use of role has been used to alter relationships. I shall discuss the use of role further later in this research.

Space in Context

Geographers have recently begun to acknowledge the importance of place, space and their connection to emotion. Smith indicates that as a modern geographer he needs to give attention to the current lack of ‘geographical attention to emotion’ (2009:4). Tuan feels children have special and different kinds of connections to space compared to adults. Babies begin by only being aware of self but eventually become aware there is something outside self. ‘As a child grows he becomes attached to objects other than significant persons and, eventually, to localities’ (2003:29). He further states that children’s perceptions of spaces differ from those of adults:

‘The child not only has a short past, but his eyes (sic) more than the adults are on the present and immediate future. His vitality for doing things and exploring space is not suited to the reflective pause and backward glance that makes places seem saturated with significance’ (2003:33).

Though children may have different perspectives of space, within educational establishments rules and boundaries are placed upon them, not only as to how they use the space but also as to what happens within it. Just as a teacher will inform the structure of a drama class, theatre itself places boundaries upon space. Neelands states:

‘Certain conventions (in drama) focus on the symbolic use of space in order to convey meanings either in terms of movement in space, as in dance, or in the way in which space is arranged and used’ (2001: 95).

The use of space and boundaries within dramatherapy is also essential to its integrity. Jones discusses the idea of the ‘play space’ (1996) and space within a range of therapeutic contexts in his nine core processes, including the idea of embodiment and interactive audience witnessing, within a therapeutic space. He further outlines in later work:

‘Any act of therapy does not occur within a sealed environment. Boundaries are set to protect the space, but not to seal the therapy off from the world around it. Rather the various activities and agreements aim to create a safe space within which to provide an alternate or complementary space to the one lived in by the clients in their everyday lives’ (2010:21).

Chesner discusses the necessity of the therapeutic space as follows:

‘The dramatherapeutic experience invites the taking of risks. Clients are invited to journey together into the unknown. It is a matter of respect for the element of risk involved in this process that the boundaries of the therapeutic space need to be established and honoured’ (Jennings: 1994:59).

She goes on to explore the practical implications of this: that the space needs to be private without interruption, and that a dedicated dramatherapy space is the best possible solution; and that there is a need for time boundaries to be in place so that sessions take place at the same time each week. Jennings herself thinks that the dramatherapy space should be ‘appropriate and safe to establish dramatic reality’ (1994:7), a notion similar to Neelands’ view of theatrical boundaries. However different dramatherapists have different responses. Jennings cites Grainger who has an interest in the symbolic possibilities of the space he uses, whereas Wilde has more practical concerns due to the nature of working with a group with disabilities. Whether they see it primarily in practical or symbolic terms, all dramatherapists acknowledge the need of a safe, private space in which to practise.

We shall discuss space in a slightly different context later and especially looking at the edges and liminal boundaries of these practical or psychologically constructed spaces, but for now we shall focus on context.

I have discussed earlier how Neelands (2004) has suggested that different school environments and ethos lead to different forms of drama being taught, as personal and social education, as a subject or as part of English. At a micro level it is not just

the histories of each school that determine this conceptual spatialisation of drama in schools but the stamp that the individual staff member who teaches it brings with them from their own training and background.

The dual role of Drama Teacher & Dramatherapist – A Space within School.

A Case Example

As part of additional research I interviewed Jonathan Cleaver, a drama teacher who is also a qualified dramatherapist working at a school in the North of England. He is the only fully qualified drama teacher and dramatherapist employed full time in a school with a dual role that I have come across as yet. He had taught for some time in the school as a drama teacher before deciding to re-train as a dramatherapist. In the early days as a therapist his colleagues did not always understand what it was he was doing:

‘I don’t think people understand what dramatherapy is. When I first started, a science teacher misheard and put three books in my pigeon hole on aromatherapy... It’s still a misnomer, the word drama, it’s still so associated with acting and theatre and drama and performance’ (Personal interview 8.5.09).

One could argue that this is not just a simple case of mis-hearing but the pigeon hole itself is a small, anonymous place where a prank can be played – a space, perhaps, where something unknown can be ‘pigeon holed’ as ‘new age’ by fellow staff who

may be mistrustful of something new and want to enclose it in a specific, tightly-bound space of its own.

Cleaver had taught drama for some time and it appeared to be a natural progression for him to move on to dramatherapy. He stated:

‘From a personal point of view I didn’t have to establish or prove myself anymore, ... You get to a stage where you’ve done it, you know the system and you know how it works. You get more confident like in any profession... I started to relax more and enjoy the teaching for what it was... and I was looking for some other way of developing what was increasingly more interesting, which was the relationship with the kids and how they express themselves in a subject that is not a curriculum subject’ (Personal interview 8.5.09).

As drama is not a part of the standardised national curriculum, teachers have greater freedom to develop their own individual approaches based on their personal training and experiences. In a sense drama within schools outside of examination criteria is a space in which experimentation can take place. For Cleaver it was a space in which he wanted to develop key relationships with students, which appears to have led him to dramatherapy. He further stated that in a week consisting of 25 periods he operates as a dramatherapist for 9 periods out of a former caretaker’s bungalow in the centre of the school site. Whilst inside the bungalow he operates as Jonathan, the dramatherapist, and carries out mainly one to one work with children referred to him from a weekly multi-professional meeting. Outside of the bungalow he is Mr

Cleaver, the drama teacher, and is always called sir, even by pupils who have called him Jonathan inside the bungalow.

This defining of two different spaces seems to be key for the success of his work as both teacher and therapist. Cleaver never works as a therapist with students he teaches directly and has never had a problem with cross boundary issues. He comments:

‘What I like is the people I’ve been working with completely equally in here (the bungalow) that called me Jonathan and have been swearing, out there (in the school) say ‘hello sir how are you doing?’ with a little knowing wink that says we’ve got more than what’s going on out here haven’t we ... It makes me feel yes this is good’ (Personal interview 8.5.09).

Within his school culture, Cleaver is able to make clear boundaries between each of his roles. At the time of interview, he had been carrying out this work for four years, but it had taken him some time to set up this successful approach. He concluded:

‘.. The whole idea of the role you play in the department, I suppose because of the training therapeutically, you become a different sort of member of staff in an office environment. It becomes much easier for you to take yourself out of the politics which can both infuriate your colleagues and reassure them’ (Personal interview 8.5.09).

What Cleaver appears to have done successfully within the context of his school is to find a way of operating dual roles with a positive effect on how he is perceived by both students and teachers alike. He did state that he had been given support and help both financially and practically to complete therapy training and find ways of incorporating his new role into the school where he was already well established as both drama teacher and head of department. He continues to support students therapeutically who are struggling, academically, emotionally and with relationships in school and at home. However, there does not appear to be any pressure on Cleaver, at this stage, to make a link between the work he is carrying out as therapist and a student's individual educational engagement, development and achievement in exam results.

It is clear that the differing spaces in which Cleaver operates within the school have been critical for him in managing the two roles. My interest, of course, is in the space *between* these roles, where they overlap and become porous, an idea I will return to more fully later.

Drama Teachers in Context

School 'B' is a science specialist school whilst school 'A' by contrast is an arts specialist school. This may give rise to more space being given around the subject of drama within school 'B', allowing it to operate more on the 'edges' of the school, as drama and the arts are not seen to be at its core. The teacher at School 'B' states:

‘There is still a slight historical presence in the school of drama being done outside the classroom in, say, afterschool, in, say, lessons working on projects much like your own; that rather than the presence of it being part of the curriculum’
(Personal interview 1.4.09).

School ‘B’ has a rich history of drama which can be charted back, but its head of department has brought his own approaches to it based on his own ‘organic’ earlier life experiences in drama, which he later states were more outside of the formal education system than in it. This is reflected in the school in which he eventually came to teach. As a drama teacher he had a more organic development stating: ‘my main background is youth theatre. I learnt a lot in working as a kid and growing up as a member of a youth theatre’ (Personal interview 1.4.09). And within the context of school ‘B’s’ history he told me:

‘If we go back 40 years to the early 70’s from what I understand the drama department was led by Tony Grady, who is no longer with us, who was inspirational in the school and the Birmingham area. Tony was at the forefront of drama education. When he left the school he was one of the people inspirational in setting up and developing the TIE groups in the Belgrade in Coventry’
(Personal interview 1.4.09).

School ‘A’ has a specific code of conduct which is used throughout the school. A teacher holds up their hand and waits for each pupil to acknowledge her; each student stands still and holds up their hand. It is a universal mechanism in every class

in the school that all teachers use. For a school which was formally in special measures it is understandable that specific, institution-wide behavioural measures have been put in place. School 'B' by contrast has no specific or at least obvious behavioural controls.

The drama teacher in school 'A', who assisted me in the drama class, explained:

'I don't know if you know the history of the school. We were in special measures in 2000. There's hardly any history left here. Though the head of Art's been here 30 years, she has said to me ... traditionally pupils have always engaged in drama here and it's always been a popular subject and when I came in and spoke with her on the first day I felt I had a basis to work from' (Personal interview 22.4.09).

So within the 'discursive' space of this school there is a history of sweeping changes, of obliterating, to some extent, aspects of its past, although there is a past culture of drama which lingers on. So what the teacher was able to do was bring her own philosophical and drama education teaching approach into the school.

She cited further:

'I was a retail manager for Dorothy Perkins and Top Shop before I came into here. I'm very brisk and business like. My mentor said you need to breathe yourself and let the pupils breathe too' (Personal interview 22.4.09).

The influences upon her developmental practice as a drama teacher come from her initial teacher training:

‘My influence was my two mentors and two placements which were very different. The way the first mentor delivered drama was very different from my second mentor. Anthea was very structured and rigorous with pupils. She didn’t really give structure for pupils’ independence but what that this did in my first term is give me grounding in how to run a classroom’ (Personal interview 22.4.09).

The drama teacher in school ‘A’ then was strongly influenced by her former background in retail and her experiences as a student teacher, which meant she came in as a newly qualified teacher to a school whose history had almost been wiped out.

The point of history, however, is also important; you cannot isolate space from depth, i.e. history and experience. Doreen Massey sees ‘space as the product of interrelations as constituted through interactions, from the immensity of the global to the intimately tiny.’ (2005:9) Massey also feels that ‘distinct trajectories co-exist’ within space and that it is never complete but always being constructed. She says that it is ultimately about ‘relationships’ which are embedded in the space which creates ‘simultaneity of stories so far.’ (2005:9) Thus as has been discussed above all space has a multitude of contexts brought to it by individuals and organisations; it is these key ‘relationships’ that shape the context around and within these spaces. We have to acknowledge the depth and breadth of the spaces in which drama teachers,

or for that matter dramatherapists operate in. It is not only what they bring with them, they have to acknowledge what already exists, or pollutes the space, and the impact that this has upon their own practice within it.

Dramatherapy Group and Drama Class in Context

When entering into agreement to run a dramatherapy group there are several issues it is necessary to explore that might not have been deemed as important in a drama class. Group size and selection, how it is run – i.e. the staff involved or not involved directly in the therapy group; and secondly issues around internal politics, especially gender – one obvious issue which appeared apparent throughout my work in teaching and therapy. Jones discusses the political and social context to therapy, suggesting that these are never neutral in the therapy space (2010). He further states that therapists may feel uncomfortable dealing with social and political issues within the therapy space due to ‘unconsciously colluding with social attitudes’ (2010:27). How students, teacher and therapist work with gender, how they are seen from an educational and therapeutic perspective and also within the contextual perspective of school and educational establishment are unavoidable but different. Teachers may look at the managing of gender issues in the classroom from both an educative and classroom management perspective as ultimately their focus is on creating a space which is conducive for learning. The therapist will look at this from the perspective of relationships, assisting adolescents in developing understandings of personal and sexual identity and their understanding of the opposite sex.

Size & Selection

In school 'A' where I was to be the drama teacher there was no flexibility. I would be given a drama class that would normally receive drama at that time. The class would consist of 30 year eight students with a roughly 50 50 gender split. I would take the lead in the drama tasks but the class teacher would be present throughout as a co-facilitator, taking the register and having responsibility for general school discipline. According to Blatchford et al (2003):

'One of the most enduring and vociferous debates in education over recent years has been about the educational advantages of small class sizes. Opinion has been consistently polarised between those who claim that small classes lead to a better quality of teaching and learning, and those who argue that the effects are likely to be modest at best and that there are other, more cost-effective initiatives' (2003:710).

Although his work was specifically looking at pupils between the ages of 5 and 7 and specifically at literacy and maths attainment over several years, his research suggested that pupils moving from smaller classes in reception to larger classes in following years brings a 'disruption effect' (2003:721), but this is not as clear cut when pupils move classes in subsequent years. Additional staffing made no effect on pupil attainment. He further points out that classroom size relates to multiple and complex processes going on within the classroom environment. Blatchford feels that we should not underestimate the benefits of larger classes, for example they found in smaller classes that there was actually less cooperation between pupils. One task

he recommends for class teachers with larger classes is to focus on effective group work. He also cites Evertson and Randolph (1989) who state that regardless of class size focussing on the appropriate method whilst teaching counteracts any potential negatives in relation to class size.

This is something evident within school 'A'. Though I and the class teacher were left in a purpose built drama space, it was not much bigger than the average classroom though without chairs and desks, and at times, with 30 students working actively in groups, it felt quite a small space to move and work in. However, the class teacher was evidently skilled at this; as she stated earlier she had learnt from one of her mentors the discipline of controlling a large class. Although I was allowed to carry out my own prepared curriculum⁷⁵, I felt that the class teacher retained overall responsibility, even when she was silently observing in the background. At the time I noted in my reflective log directly after the session:

'The sheer number of pupils is also a huge impact. There is far less chance to have a more intimate and personal relationship for pupils and teacher at school 'A'.

(Primary Log School 'A' 7.01.09)

As a dramatherapist I automatically saw the disadvantage of a large class size in that relationships with students would be less intimate. However in this school I was operating as teacher, and had to acknowledge this was the average class size drama

⁷⁵ Interestingly school 'A' had provided me with a pro-forma session plan (see appendix nine) to complete prior to each lesson and I felt I was expected to forward this in advance so that the teacher was clear with the day's scheme of work. I will discuss this in more detail in the next chapter.

teachers worked with on a daily basis and that intimate relationships were not necessarily the focus in this environment. And as Blatchford has stated, in larger groups being able to focus on group work was useful and necessary, especially as one of the common generic aims of drama education is very much about students being able to learn how to work in groups.

My original intention for this research project was to run two groups with students of a similar ability and age and class size. Similar size due as much to circumstances as anything else would never have been possible within the circumstances I was presented with. I am also reminded of Grainger's thoughts (1999:34) on research contexts: that circumstance does not always allow for research to have the ideal situation in which to work and that this is sometimes fortuitous. In actual fact the disparity of numbers probably proved useful because if a more intimate relationship with clients is a prerequisite of a dramatherapy group as opposed to a drama class, then it would be more appropriate that school 'B' provided this in terms of a smaller group so that those closer and more therapeutically orientated relationships could develop.

By contrast with school 'A', where I had a full drama class and struggled to remember all the names or get to know students on an individual basis, in School 'B' the head of Drama was keen to hand pick students from various classes within year 8, who would come out of their normal lessons at that time each week to attend the therapy group. In School 'B' it was relatively easy to learn the names and personalities of all the students and I was able to develop closer relationships with

them throughout the research process. The ethos of dramatherapy fitted in with not only the ethos of the school but also that of the head of drama. I have already quoted him in interview stating that the culture and history of drama in school 'B' was something done almost outside of the classroom, and that his own career history began with drama outside of the more formal classroom in youth theatre.

The idea of students coming out of class to something different creates an interesting parallel. The space they entered into and the context in which it existed for them was something set aside from the usual. This parallels strongly the dramatherapy principle that the work is done in a space set aside for that purpose. Landy refers to this as a 'transitional space' when referencing it to the work of Winnicott. He writes: 'transitional space is the psychological gap that stands between one stage of development and another' (Landy 2008:72). I shall return to this more specifically later when I consider liminal space.

Ironically in school 'B' the dramatherapy group of no more than 15 students, (often less than this, due to absence through illness) was in a defined school drama studio which was twice the size of the drama studio at school A. We were presented with a space which had both physical and I would suggest psychological meaning, in that the students were aware they were taking part in a therapy group, and that context created a difference in which we could explore things. Secondly, though selection of students for the dramatherapy group was left to the Head of Drama, much discussion in our initial phase was around presenting the dramatherapy group as being positive and not connecting it to the idea that students had anything 'wrong'

with them, though several of the boys were on 'report' for struggling with relationships in the classroom and there was an expectation that these reports were to be signed each week. I generally passed this role to the teaching assistant as I did not feel it was my role as therapist to report on their behaviours within the context of more general school disciplinary procedures. I did feel I gave them space to explore these issues in a more open and therapeutic way through the drama - which I shall explore later.

Despite school rules and other internal mechanisms that are potentially conflictual with a therapy space, the above school contexts and ethos lend weight to the notion of the inescapability of context within space. The way a piece of work develops has to 'fit' the very nature of the individuals and culture in which it attempts to exist. It seems almost impossible (for me), from the perspective of therapist, for drama teachers to separate themselves from their own personal teaching cultures and the wider drama and educational context and culture of the school and educational environment in which they work. Massey (2005) states that in essence all space is 'political'. She asserts:

'Space does not exist prior to identities/entities and their relations. More generally I would argue that identities/entities the relations 'between' them, and the spatiality which is part of them are all co-constitutive' (2005:10).

Our own life experiences impact upon the spatial contexts in which we operate as individuals and as professionals; as a therapist I may have a greater awareness of the

importance of therapeutic spatial context due to role, training and clinical supervision. Teachers would not normally consider this as part of their role. What is evident from discussion with the teacher in school 'A' is that spatial priorities for her were more about class room management and managing students within the space. This was also an issue for the student teacher in School 'B' which I shall discuss in the next chapter. For the head of drama in school 'B' spaces were more about drama happening outside of the formal classroom setting.

Teaching & Assessment in Context

One final area I should like to consider within the teaching context is assessment; the way in which the classroom is a teaching environment with additional structures that are inherently different from that of the therapy group, with different outcomes and expectations. Within secondary schools, teaching and assessment is connected to attainment and overall academic achievement, and specifically to overall exam success in GCSE and A level drama in years 10, 11, 12, and 13; the work of the therapist is not.

In school A the class teacher insisted there was an element of homework included. This did not occur every week, but was often a two week project in which students were given a specific question, or asked to write a reflection on a specific piece of work, in addition to their general classroom reflections. Examples of homework tasks set were: 'describe the favourite character you played and say why you liked playing it' and 'discuss the dramatic potential in the scene.' The second of these, students

found very challenging and the class teacher said it would normally be the sort of work given to year 11s. In week 6 the drama teacher also needed to carry out formal assessments and told the class she would observe their performances and would score them for their school report. I noted at the time:

‘I really got a sense that pupils know they are being monitored and assessed and that there is an element of pressure here. I wonder how different this is from the therapy group where we have not made any suggestions in advance that pupils will be judged in any way. I also noted the pressure the teacher is under to produce reports on pupils she barely knows with a class of over 30’ (Primary Log 25.2.09).

Morgan and Saxton in their pre National Curriculum book suggest a major difficulty in assessment and evaluation as ‘no systemic approach to evaluation in drama has evolved because the subject itself operates in a curriculum model which is heuristic, (the pupil is trained to find out things for himself)’ (1987: 189). Later, commenting on a changed situation ushered in by the National Curriculum, Nicholson feels that ‘there is potential tension between forms of assessment, in which criteria are necessarily predetermined, and the open-endedness of drama as a creative practice’ (2000:14). Morgan and Saxton along with Nicholson acknowledge the difficulty of the idea of assessment within an arts based subject area, not seen as being easy partners.

The UK DfEE 'Key Stage 3 Objective Bank'⁷⁶ focuses on the use of drama within the context of teaching English, whilst acknowledging that drama is taught as a subject in its own right. It provides a bank of teaching ideas for students in years 7 to 9 suggesting that this is wrapped around by pupils' ability to speak and listen and write and read. It provides ideas as to assessment linked to skills and objectives.

In school A the class teacher, despite not being in control of the lesson plan, still had to carry out individual pupil assessments to fulfil school requirements. This she did through observation of students giving performances, rating them based on the assessment method she used in school. It consisted of eight criteria levels based on expected drama knowledge and skills for students in Key Stage 3 (see appendix 14). In the dramatherapy group I did not carry out any formal assessment of the students, other than monitoring progress from a perspective of group and individual dynamics, which parallel to some extent Morgan and Saxton's heuristic approach to assessment. For example, I was interested in allowing students to make personal connections with the characters they played, asking them how similar or different they were from their role.

There is no definitive approach to assessment within dramatherapy. Clinically dramatherapists may be asked to assess and provide individual reports on clients they are working with, especially in more medical based institutions such as hospitals. Jones states that the role of assessment in therapy is 'to find out as much as possible regarding the client and the difficulties they are encountering' (2007:

⁷⁶ nationalstrategies.standards.dcsf.gov.uk/node/47052 Accessed 7.5.11

285). He concludes that aspects of dramatherapy assessment are drawn 'from those utilised in related disciplines – dramatic scales, methods from play therapy or psychodrama' (2007:321). Other assessment approaches include Chesner's (1995) dramatherapy tree, which looks at the levels groups are able to function at, especially within learning disability; Landy's (1996A) Taxonomy of Roles, assessing from a role perspective; and Lahad's Six Part Story Making process (Jennings 1992). See also Read Johnson, Pendzik & Snow (2011).

A brief contrast of a dramatherapy assessment approach and that of a drama teaching approach will elucidate this further. Jones' adaptation of the scale of dramatic involvement (1996:273)⁷⁷ seeks to 'give a general impression of involvement for client's use of drama' (1996:272). The areas include: focus, completion, use of imaginary objects, elaboration, use of space, facial expression, body movement, vocal expression and social relationship. A simple tick box allows the therapist to assess how involved the client is or is not in a given dramatic activity. By contrast, the drama teacher in school 'A' used her own devised assessment criteria made up of nine levels, 1 to 8 and exceptional⁷⁸. Year 8 students were expected to achieve a level 5 (level 4 being below average and level 6 being above average). Examples of her level 5 criteria are:

- 'Contributes to all discussions proving to be an intelligent and thoughtful Communicator.
- Creates varied and suitable roles in all situations.

⁷⁷ See Appendix 15

⁷⁸ See Appendix 14

- Can use a range of drama forms and skills (including writing) imaginatively and effectively.
- Usually performs confidently with greater audience awareness.⁷⁹

Both sets of assessment criteria acknowledge to a greater or lesser extent how the student or client engages with the dramatic material. In school 'A' there is an expectation that a student should achieve a specific level by the time they reach a certain year group. A value judgement is being made. Neelands states that 'the National Curriculum is all about assessment' (2010:72). In his view assessment is about an attempt to control teachers and what they teach: 'they do not trust teachers to deliver a curriculum vision generated by a combination of far-right politicians, financiers and businessmen' (2010:73). I shall discuss this idea more fully in the following chapter. In dramatherapy assessment there is no value judgement in the sense that a client is not expected to reach a particular level, there is no examination, no comparison to another. A client is simply able to either use an activity more or less. Ultimately as Jones states the purpose of assessment in dramatherapy is to assess the difficulties which may be brought by a client to therapy and to see how best the client can find meaning through drama (1996:270). A teacher expects a student to be either at their expected level or by implication will be concerned if they are below and celebratory if they are above. In therapy there is no expected level a client should be at when they begin.

⁷⁹ See Appendix 14

This tension around assessment and criteria between drama education and dramatherapy acknowledges a key difference of approach between the two professions. Neelands argues that drama within schools should be more about 'the processes of social and artistic engagement and experiencing of drama rather than its outcomes' (2010:173). He also feels that an 'integration and blurring of the boundaries between personal and social learning and academic learning' (2010:177) is necessary. An integration of approaches will provide a richer and deeper context through which students can learn.

Space in Context and Context in Space

In this chapter I have discussed the importance of not only the context of the space in which drama or dramatherapy occurs, but also space in context; the institution or organisation that surrounds it and how the people organising the space are both organised by it (its history) and at the same time organising it (through their training, experience and social and political constraints). Additionally within the space we have to look at the context of size, teaching environment and assessment of the groups and how each group or class is formed and run and the personal and social agendas that exist within these spaces.

In an article on social constructionism and Dramatherapy, Daphne Milioni states:

'Individuals cannot be separated and studied independently of the social fabric that constitutes their environment. In this view, individuals are the products of social and

historical conditions, but more than this they are constructed by the environments in which they exist.' (2001:12)

Thus before we even acknowledge the space in which drama and dramatherapy sits we have to acknowledge the on-going dialectic of how the space in context is continually affected by the context in the space and vice versa. This chapter has begun to look at this. In the next chapter I shall focus on the discourses that surround the contexts in which drama education and dramatherapy occur.

Chapter 10: Discourse in Drama Education & Dramatherapy

Introduction

David Hornbrook famously claimed that the teaching of the 'art' of drama should be the central purpose of drama in educational settings. His view voiced after the 1988 Education Act was that drama teachers: 'were finding ways of accommodating the principles of progression and achievement which informed the new arrangements' (1998:52). He also felt that:

'Early efforts to secure such an accommodation, which began almost before the ink was dry on the legislation, were sometimes little more than attempts to express the familiar mantras of drama in education in the new language of criterion-referenced attainment' (1998:52).

Hornbrook was also heavily critical of the progressive post-war movement within drama in education, and especially of the work of such people as Slade and Heathcote and the hagiography that surrounded them, particularly the latter, whom he described as having 'an aura of pedagogical magic which served both to deflect criticism and reinforce her mystical status' (1998:17)⁸⁰.

⁸⁰ I shall refer to Hornbrook throughout this chapter as a counter point as he shares an opposing view to that of the progressive approaches to drama education.

In the last chapter I stated the importance of context in which the work occurs, and by that I mean context in a multi-layered way. In schools it is the context of the wider locality, the school and its own organisation, the individual staff member, their experiences and preferences, down to the micro level of each student and their relationships around them in the class. In this chapter I will consider the dialogical differences between drama teachers and dramatherapists through the lenses of education and therapy, and consider the similarities they share using aspects of the fieldwork carried out as part of this research. I shall include qualitative survey responses from teachers and therapists to assist in this debate. I will additionally use critical discourse analysis (Fairclough 1999, 2001) as a way of focusing on the dialogues between drama education and dramatherapy.

To begin with, a good current example from an educational perspective of what Hornbrook described as this obsession with the 'new language of criterion referenced attainment' (1998:52) can be found in my early work at school 'A'. The class teacher kindly offered me the 'drama scheme of work'⁸¹ template used within the drama department to record each lesson. I was surprised by the complexity and volume of the language in it. This form included spaces for information on: speaking and listening, with four sub sets; range of activities, with four sub sets; teaching styles, with three sub sets; personal learning and thinking styles with six sub sets. As well as basic information on the lesson the form required information on homework, gifted and talented extensions, assessment opportunities, functional skills - four sub sets, cross curriculum dimension links, attitudes and attributes, every

⁸¹ See Appendix 9.

child matters, arts colleges and risk assessments. I was never given any clear guidance as to how much of the form I should actually fill in. In actual fact all I filled in was the basic information in the learning objectives (WALT) and learning outcomes (WILT) and sections with additional information in teacher input, starter, main activity and plenary.

This is a clear example of how the current discourse of education has impacted on the teaching of drama within recent years, some twenty years after Hornbook's criticism of a very different discourse:

'For one advisory teacher, the important issue for drama teachers was not drama at all, but rather how they should deal with questions like: 'Why can't I get the job I choose? Why is my dad never going to work again?...' (1998:49).

He further stated:

'uncouple role-play from the distinctive concepts, procedures, knowledge and traditions of the theatre arts and all that is left is a bag of pedagogical tricks likely to be of interest less to radical politicians than to personal and social education teachers, management trainers and therapists (1998:49).

In his view the 'art' within drama was being usurped by professionals with left wing therapeutic agendas at the expense of the art form. He felt drama was a place for neither social education nor therapists. But did he envisage that the reaction to

progressive education enshrined in the National Curriculum, one that he supported, would lead to the current discourse of managerialism dominating the discourse of drama teachers?

The Discourse of Progressivism in Drama Education & Dramatherapy

I will now consider more specifically the discourse within the two disciplines, and how they have been used to shape traditional and progressive approaches within education and therapy. Hornbrook was critical of Rousseau's influence on education stating that:

'The Romantic idea of a subjective morality accessible through an awareness of our true feelings has permeated thinking about school drama. It has long been supposed that students engaged in the spontaneous improvisation and role-playing of the drama lesson can lose themselves just sufficiently for their 'deeply felt', and by implication, *genuine* morality to reveal itself' (1998:4).

Hornbrook's view was that the emotional Rousseauesque / Heathcotian approach to drama in education was pervaded by a language that generated quasi-mystical attempts to find real meaning and authentic emotion in the classroom. Winston acknowledges that the philosophy of Rousseau is 'revelatory of some underpinning attitudes and assumptions about creativity that have long been common in education to the detriment of children learning and creating through the arts' (2010:92). He argues that just because a task is seen to be 'creative' it does not

necessarily follow that a student has learnt anything through the creative act.

Referring to a specific initiative which employed artists in schools, he states:

‘Time and again heads and teachers used the phrase ‘with creativity, there are no right or wrong answers’ to express what they and their children had learned from the project, consistently failing to add that there might be criteria for judging better from worse answers’ (2010:92).

Winston is here neither castigating the educational virtue of creativity as construed within the progressive educational perspective but acknowledges that it is often poorly understood and used. Dramatherapists, too, it could be argued, could be criticised for liberally using the word creativity without attempting to explain what it means. An example of this is Emunah who states: ‘the dramatherapist utilizes her intuition, insight and creativity in directing and developing improvisational enactments’ (1994:130). Dramatherapists could be seen to use language from an uncritical, Romantic perspective that lacks clarity and distinction.

There is no doubt that the language we use to describe educational as well as therapeutic processes influences how we understand them – in other words a look at the contrasting discourses used by each will illuminate their underlying ideologies. The word creativity, for one, fits into a variety of contextual understandings within educational and therapeutic frameworks. As Wittgenstein states: ‘In the language of everyday life it very often happens that the same word signifies in two different ways—and therefore belongs to two different symbols’ (1922:35). Understanding is

based on the individual's own context, workplace, training or personal orientation. I have discussed this to an extent in the previous chapter.

I have already stated that Hornbook complained stridently about what he claimed to be the devaluation of the art form of drama used within teaching, particularly from the 1960's onwards. He was particularly concerned that:

'The extremely flimsy content boundaries of the drama lesson made drama-in-education a particularly suitable vehicle for this kind of approach. Drama teachers found themselves increasingly called to service courses directed towards the lower end of the ability range, with repertoires of trust exercises, group therapeutics and games' (1998:30).

Hornbrook was virulently scathing of progressive education but Stephen Rowland (1984) by contrast devoted a whole study inspired by its philosophy and approaches. He made a variety of inquiries into how primary children learn within the classroom generally. In his observations within a material environment two ways in which children can learn are in an exploratory or a didactic ways (1984:39). When children are presented with a range of material, how much support should a teacher offer? This was a key question of interest to him. He further felt that children had an inward and outward response, inwardly comparing their current activity with recent successful activities and outwardly reviewing the current offers in front of them. Despite teacher interaction as 'helper' it was the students themselves who made the decision what to do. In progressive classrooms he observed that students were

having their own internal and external dialogues with themselves and the context in which the work was carried out. The teacher, he concluded, is not solely responsible for everything the child learns in these spaces; rather the key pedagogic task within the progressive tradition is about creating a space through which an individual child's own abilities can be nurtured.

Going further back into history, John Dewey discussed the terminology of progressive or what he called 'new' education but was more interested in what it actually meant:

'There is a greater awareness of the needs of the growing human being, and the personal relations between teachers and students have been to a noticeable extent humanised and democratised' (Skillbeck:1970:41).

He further stated that:

'The older gross manifestations of the method of education by fear and repression – physical, social and intellectual – which was the established norm for the educational system before the progressive education movement have, generally speaking, been eliminated' (Skillbeck:1970:41)⁸².

However he acknowledged that there were still issues around teachers' ability to take genuine interest in their students, due partly, for example, to class size, and that

⁸² It could be argued that these approaches have re-appeared in recent years, though under a different guise for teachers. I shall discuss the idea of technicism later.

as difficult as it may be to change one individual member of staff's views, it would always be increasingly more difficult to change the views of an entire organisation – the school.

Despite the development of this progressive or new educational approach from the 1950's onwards, Robinson believes that the development of the national curriculum in the 1980's led to the creative and intellectual abilities of young people being overlooked, 'in the interest of raising standards, schools and universities are increasingly encased in standard testing regimes that inhibit teachers themselves from promoting creative development' (2001:15). Thus the form used in school 'A' at the beginning of this chapter is a good example of this new 'testing regime,' ideologically remote and removed from the progressive tradition.

Robinson agrees that language and words themselves are contextual as he states 'words play a central role in the growth of consciousness as a whole. But important as they are, words are not the ways in which we think' (2001: 121). Words and spoken language to some extent are expressions of thoughts and feelings but do not necessarily reflect the actual process of how we think and theorise. Robinson also sees language from a symbolic perspective – 'The power of representation, of symbolic thought, emancipates us from the here and now and enables us to have ideas that are not bound by our immediate environment' (2001:127). Unfortunately, professional discourse can work to trap the imaginative freedom that language provides us with by restricting this language to a narrow set of tightly defined

conceptual practices coercively enforced. This appears to be what has happened within educational discourse over the past twenty years.

According to Hornbrook 'the 1988 Education Act (was) hastily cobbled together' (1998:42) and placed additional demands on teachers at a time of reduced funding to schools. In his view teachers were at the whim of the policy making of successive governments throughout the 1980's and 90's. Robinson's view is that all national governments base their educational systems on two models which he considers are now out of date - 'an *economic* model and an *intellectual* model' (2001:23). The UK Government's Primary National Strategy for drama in Key Stages 1 and 2 suggest guidelines for using drama in the classroom from the perspective of 'Speaking, Listening & Learning' (2003). This fits closely with Neelands' 'Drama as English' (2005) category. With students in years 10 and 11 the current AQA GCSE examination board requires students to be able to understand the practical skills of drama, respond with knowledge and understanding to plays and to understand and analyse their own work and that of others (AQA 2010 Drama⁸³). As with all GCSE's students will be expected to do this through a framework of key skills through the national curriculum including maths and English. Although drama is not a national curriculum subject in itself, teachers are expected to carry out their work whilst proving the subject does acknowledge these key skills.

Neelands has succinctly discussed this when he wrote (originally in 1991) about two 'visions' of curriculum that teachers were attempting to reconcile, the economic

⁸³ http://web.aqa.org.uk/qual/newgcse/art_dan_dra_mus/new/drama_overview2.php?id=05&prev=: accessed 1.7.11

needs curriculum and the child centred curriculum. From the economic needs perspective he states 'the future of the curriculum is to prepare the child for a future economic role in society' (2010:73)⁸⁴. Whereas the child centred curriculum 'is to respond to a child's present and developmental needs' (2010:73). Neelands feels strongly that the economic needs curriculum assumes that employers are best placed to determine curricula more so than educators, an argument he strongly disagrees with. Conroy acknowledges pessimistically that some teachers 'have a growing though as yet somewhat inchoate sense of the structured vacuity at the heart of much educational discourse, content and practice' (2004:59), and that 'society's loss of belief in the imaginary construct of the child striates the flattened surface of the classroom, in the bumps and crevices the repressed and uncomfortable returns' (2004:59).

Raymond Williams (1977:121) has considered the idea of discourse from the perspective of the residual, dominant and emergent. It could be argued that the economic needs curriculum Neelands discusses here is now the dominant curriculum within our current culture and that the child centred curriculum is very much residual. Additionally Cooper has discussed the idea of technicism as being a government's 'overriding desire for increased material well-being' (2011:29). And that 'in its educational form, technicism is the view that the purpose of schools and higher institutions is to train people to contribute and accommodate to a society governed by the general technicist idea' (2011:29).

⁸⁴ This links with Fairclough's ideas which I shall discuss shortly

Thus we have currently a dominant culture of economic technicism and curricula shaped by governments which reflect this language, position and discourse.

This brief summary has hinted that, despite a residual influence of progressive approaches in drama education, the language teachers use to speak about drama reflects an ideology of education which is grounded in a dominant culture of economic needs. The discourse of education was once suffused with the language of progressivism; post 1988, however, even drama teaching is likely to reflect the current dominant ideology, one of managerialism, technicism and measurement. All of these issues and the language used to describe them impacted on the practical work carried out in Schools 'A' and 'B'.

Language, Drama, Power

I shall now consider the power of language in drama and dramatherapy, and then look at its use within the two case studies.

In my first meeting with the Head Teacher at School 'A', after listening to the explanation of my intended research she said she would be happy to take on the drama teaching aspect of the research in the school; and that I would be treated as a drama teacher and should be called 'Sir' by all students. At the time I found myself slightly surprised by the notion; however if I was to be a drama teacher, I should accept the same conventions as all the other teachers in the school. As a dramatherapist I only ever expect individuals to respond to me using my first name. Anything else would have appeared unusual.

Language and power within institutions is according to Fairclough often unwittingly linked to capitalism and class: 'Institutional practices which people draw upon without thinking often embody assumptions which directly or indirectly legitimize existing power relations' (2001:27). He further states that:

'The people who have power in these social institutions often have very little in the way of direct links to the capitalist class. Think of the local education authorities, school governors and senior teachers who are responsible for most of what goes on in schools, for example' (2001:27).

Teachers may balk at this interpretation; being addressed as 'Sir' teachers might argue, is more a question of respect rather than power. Respect is of course a two way process. According to Sennett respect is connected to inequality and economic positioning .He states 'self-respect depends not only on economic standing, but on what one does, how one achieves it. Self-respect cannot be earned in quite the same way people earn money' (2004: xiv). His view of respect shares a similar philosophy to Fairclough, who feels that teachers are unwittingly part of a capitalist philosophy that sees students as products created for the market place; schools in essence are part of the economic and political power base of capitalist thinking. Thus government reforms over recent decades are part of the process of producing 'products' or students that are uniform in nature, ready to become part of the economic fabric of society. The language used within educational institutions from Fairclough's perspective is part of this process.

The Discourse of Power and Language within Therapy

Therapists have a title. Although referred to by first names with clients they still hold the title of 'therapist'. Masson in his controversial work 'Against Therapy' (1989) has long argued about the power imbalance in psychotherapy. Millionini echoes this by stating that 'psychoanalysis and psychodynamic approaches in particular, have been criticised for an abuse of power, when the therapist positions himself/herself as 'expert' in the therapeutic encounter' (2001:11). Fairclough's view is that therapy within a social discourse framework is not a disciplinary technology but a therapeutic technology and could be regarded as an ideological practice but states:

'The way in which counselling has rapidly colonized many institutional orders of discourse including those of work, education, social work, general medicine, vocational guidance, law and religion does indeed raise questions about its relationship to social control' (2001:187).

Jones (2010) discusses a need for the therapist to be more mindful of how clients are responded to within dramatherapy from the position of poverty, social exclusion and social division (2010:23). The word therapy itself, before we even consider it in a school context, is loaded. Some would suggest this is even more weighed down by a medical model approach which suggests that a patient/client has a condition which needs to have a medical/clinical 'cure' that can only be provided by the 'expert' (Masson 1989). This could be akin to the traditionalist approach within education, as the expert approach within therapy relies on a medical model in which the 'expert'

diagnoses the condition and the patient is labelled. There are many and varied vocabularies used within the world of therapy and in recent years dramatherapists in the UK have debated whether or not the title 'dramatherapist' should be changed to drama psychotherapist.' Langley debates that 'Some people believe that arts therapies are clearly psychotherapies' (1995:27), whilst she also states 'others maintain that the healing within the art form itself puts arts therapies into a separate category' (1995:27). This is an illustration of the way in which we struggle with language but is also central to the different approaches that dramatherapists take. I discussed earlier in the introduction how Jennings saw dramatherapy as being more organic with links to progressive education, akin to my own experiences expressed earlier, whereas others see a greater link to those influenced by a psychotherapy approach. Langley further states that the issue around the title 'dramatherapy' has connections with hierarchy and that psychotherapists see themselves as higher status. She concludes: 'the question: is dramatherapy a form of psychotherapy? is one of semantics' (1995:31).

When we write down the word 'dramatherapy' what does that mean and how does each of us socially construct this from our own individual position as therapist, teacher, lay person, student or client? Bearing all of this in mind, and the contextual languages used, I shall now look at examples from my case studies of how language was construed in actuality within the discourses of dramatherapy and drama teaching.

Permission Letters & Written Language

I have already stated that both schools emphasised the wording in their permission letters for this research project differently. School 'A' kept it short and simple as the head teacher felt in her experience this is what worked best. Although the letter clearly introduced the idea of drama education and dramatherapy as being the central aim of the research, further on in the letter it stated:

'The sessions will explore the effectiveness of pupil learning in drama following two different approaches drama education and drama *theory*... (Name of the school) will focus on the effectiveness of drama education'

(Draft Copy of Letter School 'A' see Appendix 17)

It should have stated 'dramatherapy' not 'drama theory' of course. I suggest the irony in this is that the school that appeared less comfortable with the idea of dramatherapy could barely bring itself to write the name. As a therapist I might suggest the 'typo' indicates an unconscious wish to conform to an unacknowledged wider school philosophy of non-engagement with such therapeutic approaches. Spivak in his introduction to Derrida's 'On Grammatology' – discusses Derrida's idea that 'since the word is inaccurate it is crossed out. Since it is necessary it remains legible' (Derrida: 1998: xiv). The idea that both the original which is crossed out is as important as the intended word, a lingering absence, just because the typo was later corrected does not mean the original thought or unconscious intention does not

continue. He further states: 'In examining familiar things we come to such unfamiliar conclusions that our very language is twisted and bent even as it guides us' (Derrida: 1998:xiv).

In school 'B' where I was carrying out the dramatherapy sessions there was a greater emphasis on dramatherapy as a profession – that dramatherapists are 'regulated by the Health Professionals Council and are registered like other professionals such as nurses and psychologists.' The letter goes on to state:

'The word 'therapy' and 'special' can often have negative connotations in today's society suggesting there is something wrong with individuals taking part. Please rest assured your child has been selected because they are particularly able and not because they are seen to have difficulties' (Permission letter School 'B' – See Appendix 16).

The letter further discusses the importance of pupil voice as the Head of Drama was also the 'Pupil Voice Coordinator'. It also leans towards Fairclough's idea of it being a 'therapeutic technology' (2001:185). He further states that 'counselling in such cases is arguably as much a disciplinary technology as a therapeutic technology. Its spread could be seen to correspond to changes in strategies for achieving discipline, which place the onus on the individual to discipline herself' (2001:188). This also links with Cooper's premise that technicism guides a government's 'overriding desire for increased material well-being' (2011:29), for the ordered 'good' of society as a whole.

The way both letters were written, and analysed from a therapist's perspective, gives, firstly an insight into how both schools viewed therapy and, secondly, the dilemma around the meaning and context of words used to describe therapy and specifically dramatherapy within an educational context. The school least willing to have dramatherapy take place is short, to the point and contains a telling typographical slip. The school which is more accepting of dramatherapy needs to make parents feel sure it's safe, regulated by an official body and that the young people in question are not 'special' and do not have 'difficulties.'

The language used and the connotations implicitly and explicitly expressed permeate throughout the environs in which dramatherapy is discussed and explored. The words also show an explicit weakness in that they are loaded with the potential for a variety of connotations, some of which are negative, and are unconsciously held by the adults running the educational institutions. Thus, as suggested earlier, the text and subtext of the words we use are 'twisted and bent' even as they guide us (Derrida: 1998:xiv).

Language – Two Examples

I have chosen week four of my case study in each school to focus on language. Week four is appropriate for analysis as, by this time, both groups had become familiar with fellow students and had reached what we might describe as the 'norming' stage (Tuckman 1965, Zurcher 1969) in the groups' development after having formed in the initial three weeks. Secondly in week four there were tensions from both the

student teacher in her final week with the dramatherapy group (School 'B'), and separate but similar issues from the class teacher in the drama class (School 'A'). These issues centre around the language being used to describe what was happening in the two environments. I shall explore them from a perspective influenced by Fairclough's critical discourse analysis in which he states that 'discourse is use of language seen as a form of social practice, and discourse analysis is an analysis of how texts work within sociocultural practice' (1999:7). I shall also refer to other appropriate theoretical thinking and theories as and when appropriate.

I began the dramatherapy group (School 'B') by asking pupils to remind us about the previous activities. I then emphasised what the group was about by stating:

'We are looking at drama skills but we are looking at them in a slightly different way because we are connecting the drama and acting that we are doing to our own emotions and feelings ... and thinking about how we as individuals think about these things... I'm specially trained to help people think about their feelings and emotions' (Transcript: Session School 'B' 28.1.09).

I am using two different discourses here, firstly the current discourse of education, in that I suggest the concrete idea of looking at drama skills. The idea of 'skills' fits Fairclough's perception (2001:27) discussed earlier in which the learning of skills can be seen as part of a commodity needing to be taught so that the student can take their place in the working world and so contribute to society from a capitalist perspective. Though working as a therapist I am drawn in –partly – to this current

form of teacher language. This may also fit alongside Hornbook's idea of 'dramatic literacy' (1998:112) in which he states that teachers need to be able to teach students so that they understand how their learning relates to being able to 'do' drama. Skills also fit with the idea of key government thinking around the 1988 Education Reform Act in which the Government wished to standardise education; or as Neelands (2010) has stated earlier the purpose of the national curriculum is so that pupils can be assessed and that teachers are ultimately controlled in what and how they teach.

Towards the end of the sentence I say that we are looking at these 'skills' but in a 'different way' highlighting that I am not a teacher or at least that I am an alternative to being a teacher. Towards the end of the statement I remind the group I am 'specially trained to help people think about feelings and emotions.' Thus again drawing on the fact that though the work is different I am sanctioned to do this because of my training. As Fairclough states, what I am in essence doing is stating my case for the 'therapeutic technology' (2001: 188) that I am a part of. This unwittingly is also the same kind of language used in the permission letter at School 'B'. Where it talks about therapists being 'specially trained,' I am consciously or otherwise carrying in my mind the need for the school to know the work, though accepted and appreciated, is also safe. As teacher and therapist, my language is therefore mediated by the discourses of education and therapy and the covert expectations of how each school wishes me to present either the drama education or dramatherapy.

The difficulty here is attempting to find an appropriate language. J. L. Austin (2000) debates the concept of 'performativity' within language, how we literally perform language and that it can actually construct reality in many social situations. He discusses that there are statements that are neither true nor false and that firstly:

'The convention invoked must exist and be accepted. And the second rule, also a very obvious one, is that the circumstances in which we purport to invoke this procedure must be appropriate for its invocation. If this is not observed, then the act that we purport to perform would not come off - it will be, one might, say, a misfire' (2000:242).

Although I attempt to find appropriate language in Austin's words I am not actually able to 'carry through the procedure ... correctly and completely, without a flaw and without a hitch' (2000:242). I am at once attempting to work in two distinctive discursive fields and am unable to perform a language which crosses them both – as Austin, puts it, I 'misfire.'

In school 'A' where I was drama teacher, the class teacher (not I) firmly began the lesson by saying:

'3,2,1, (an accepted way of students being quiet) I expect silence during the register, listen focus during the register getting ready for the lesson'
(Transcript Secondary Log School 'A' 28.1.09).

I followed this by setting the homework for the next two weeks. The key words in the above statement are 'listen,' 'focus,' 'getting ready' and 'lesson.' The language here clearly is set in the common context of schooling, and is very much the normal language of the class teacher seeking to reassert the rituals of control. Fairclough again states that 'educational institutions are to a greater or lesser extent involved in educating people about the sociolinguistic order they live in' (Fairclough: 1999:220). Thus in essence these key words urging students to learn to listen, focus and get ready for the lesson are also words that prepare them for how they are expected to behave in the wider social world. Ironically this class teacher, as reported in the previous chapter, said she came to teaching from a managerial role in retail – a fine example of an organised capitalist enterprise.

In school 'B' the language was less definite, less defined regarding any expectation that students should get ready to learn, but more focused on the possibility of them being able to explore, the possibility of opening up the space; but with a degree of hesitancy on my behalf; a need to mention 'skills' to connect this with the school experience. However someone playing the role other than teacher creates a new unknown relationship, and I wonder if it is this attempt to form a new or alternative relationship that fails to fit the expected societal norm as indicated by Fairclough and has a potential to create a tension that perhaps is indicative of a hidden but emancipatory opportunity, the opening up of a liminal space, a concept I shall explore in a later chapter.

A further example of this tension between the roles of teaching and of therapy is explored below. In school 'B', where I ran the dramatherapy group, I was joined by a student drama teacher (as well as by Hailey the former student who assisted me throughout), for the first four weeks of the therapy group. We completed a dramatic warm-up activity in which I guided students through a series of landscapes at the end of which they met a big brown bear which chased them back through the landscapes I had described. I invited the student drama teacher to discuss this at the end of the exercise and she said quite critically to the students 'You weren't told to get a gun out and shoot the bear. I saw four of you do that.' (Transcript School 'B' 28.1.09). She was annoyed by the idea that members of the dramatherapy group should make decisions for themselves – although this is School 'B' and the dramatherapy group, it is as if the student drama teacher would be more at home with the ideas at school 'A', that students should 'focus', 'listen' and 'get ready' to learn and follow rigidly the instructions given. As a student drama teacher she may also have been worried about silliness and confrontation; as therapist these issues do not worry or concern me in the same way they did her⁸⁵. There may also be some discomfort around boys using guns or becoming violent and disruptive with each other. I wonder if her concerns at a more deeply rooted level are more about something Bourdieu describes as the way in which the individual can imbibe and re-enact past experiences. Her concern might be that the boys wish to recreate actual skirmishes they know all about already rather than work on dramatic representation. As Bourdieu states:

⁸⁵ I will discuss this issue further in the next chapter when contrasting the dramatherapy observers' views with drama teacher observations.

‘The body believes in what it plays at: it weeps if it mimes grief. It does not represent what it performs, it does not memorise the past it *enacts* the past, bringing it back to life (2005:90).

He goes on to say that:

‘...the essential part of the *modus operandi* that defines the practical mastery is transmitted through practice, in practical state, without rising to the level of discourse. The child mimics other people’s actions rather than ‘models’. Body hexis speaks directly to the motor function, in the form of a pattern of postures that is both individual and systemic, being both bound up with a whole system of objects, and charged with a host of special meanings and values’ (2005:90).

What will no doubt surprise many people is the fact that Bourdieu is using a language close to dramatherapy here and expressing a view which is not dissimilar to how a dramatherapist might view a young person within a dramatherapy group;⁸⁶ a view that the student teacher in this example may not be willing or able to grasp and acknowledge. This again is an example of conflict between a teaching orientation, or discourse, and a therapeutic one. From a critical discourse analysis, Fairclough would argue that this course in itself is a deviation from the expectations of societal norms and would be frowned upon, contrary as it is to the uniformity of the curriculum optimised in the 1988 Education Act. Hornbrook is concerned that by placing the arts within a social context in which expression and creativity are given free rein ‘our

⁸⁶ Similar to one of Jones’ nine core processes, the dramatic body (1996:148).

therapeutic culture uses psychology as a powerful form of protection against such challenges' (1998:62). Thus in his view the teaching of drama should be more concerned with the understanding of the art form and should be less about expressing and exploring individual and social issues.

All of these ideas are lingering in the background behind a student drama teacher (and we have to acknowledge she is still in training) trying to assist in giving order in a drama class which she has forgotten (in that moment) – or doesn't really understand or is irritated by the fact - is actually a dramatherapy group.

The student teacher later:

'Apologised for involving herself as much as she did but said she felt frustrated the class were not working as well as they could do in groups ... Culturally she felt in her observations of the school that teachers allowed pupils to work with their friends as it was easier – they then didn't have the whole hurdle of getting young people who fall out to make up. She felt the whole social skill development side was something that people missed because of young people being in groups with friends'

(Primary Log School 'B' 28.1.08).

The irony here is that as a therapist, I sense that within this student teacher there is an internal conflict between traditional and progressive approaches to education that was both frustrating and perplexing to her and this was being played out within the therapy group environment.

I have already discussed that there is a potential uneasiness from teachers about therapists making a relationship which is alternative to that of student/teacher.

Hornbrook is cautious around the idea of student 'needs' and the role and relationship of student to teacher. He is heavily critical of Bolton, stating:

'According to Bolton, the drama teacher's responsibility is to 'empower' students by setting aside the 'regular teacher/student relationship' for that of 'colleague/artist' ... (1998:93).

The student teacher's opinion that teachers 'culturally' within school 'B' are allowing students to stay in friendship groups to avoid building difficult relationships is in line with Hornbrook's supposition that teachers should not set aside the usual teacher/student relationship and replace it with an alternative relationship which allows them, for example, to make social decisions for themselves within the classroom⁸⁷. This is something in essence that therapists do as part of their job. I would not say that the therapist/client relationship is that of 'colleague/artist' but it is an alternative to the norm which is expressed through its own discourse. In essence it is this sort of relationship a therapist seeks with their client. It must be the responsibility of the therapist to explain this key relationship difference to teaching staff when working as a dramatherapist within the school environment.

⁸⁷ Unlike Heathcote's supposition in her 'Mantle of the Expert' discussed earlier.

At the end of the session in school 'B' the student teacher stated to the group that her concerns were around the 'cooperation skills' required by group members to work together⁸⁸. I stated:

'I know you struggle to work in groups with people you don't want to be in... sometimes you will be asked to work with people you don't like, it's a good developmental tool when you leave school... sometimes in your life you will be asked to work with people you don't like and that will happen when you leave school' (Reflective Log School 'B' 28.1.08).

This is further evidence of the 'cultural issue' of students being able to remain in friendship groups. The above statement made by me suggests I am again hovering between playing the role of teacher and also that of therapist who at times can challenge clients on specific issues within their lives. The language of therapist, my acknowledging their 'struggle,' is tainted by that of teacher using such disciplinary words as: 'you will be asked to work with people you don't like,' and vice versa as Austin would describe a 'mis-fire'. However, as therapist and / or teacher, I am pointing out a clear reality of later life, although Fairclough might state that from a capitalist perspective the language used here is working to create necessary compliance to create future workforces, serving economic rather than child-centred needs.

⁸⁸ I shall discuss skills in conjunction to drama and therapy in the next chapter.

This thinking existed in a slightly more primitive form at the time of the fieldwork, as I wrote on the same day in my reflective log:

‘I was struck by several things in the group – the uneasiness of having to be in a group you did not want to be in – how my work was framed by and inclusive of what the teacher had to provide from the point of view of discipline, and the content of the young people’s work’ (Primary Log School ‘B’ 28.1.08).

It is evident here that there is an institutional clash between what we might consider appropriate in a teaching environment and what occurs within a therapy group. As a therapist I felt in school ‘B’ the student teacher did not fully grasp these differences. During the same session I noted in my reflective log:

‘Today there appeared for me at least some tensions around how teaching works and how therapy works in the guise of discipline. The student teacher said correctly at the end of the session to me that tension around the young people being split into boy girl/groups was an issue for these young people, they did not know how to manage or work with someone who wasn’t a friend. This spilled out today with several of the young people’. (Primary Log School ‘B’ 28.1.08)

A therapist would see this as working with the individual and their relationship with others, a teacher however would probably see this as more of a social management issue. The student teacher was reflecting an issue that in essence was something that as a drama teacher she herself felt she was unable to deal with.

Finally to contextualise this further a very similar issue emerged the same day in school 'A' when I discussed with the class teacher whether we should split the class into groups who were not their friends. The teacher said to the class:

'I need to explain this to you, because you have not had me before for drama. A big part of drama is about you learning how to work effectively with other people. It's not always about working with your friends; you need to develop skills to be able to... maybe you are put into a group with someone you don't get on with. You need to be able to develop the skills to be mature and still achieve the task, because when you go into the world of work, you can't go to work and say I don't like that person so I won't work with them. You need to have the maturity and the skills to be able to work together to achieve a task. So we are going to in some lessons split you up for that reason' (Secondary Log Transcript School 'A' 28.1.08).

The class teacher continued:

'There is no 'not going to do it,' you will work with who we put you with because sir and I want you to develop those team working skills'
(Secondary Log Transcript School 'A' 28.1.08).

What this section, and the above statements, has shown is that there are ideological clashes between traditional and progressive approaches within education.

Traditional approaches demand compliance and a need to conform to expectations and rules laid down by institutions – ultimately in Fairclough's view for young people

to be able to contribute economically to society. Progressive approaches place the student at the centre of the work and consider the individual from an emotional and social context. The former ideology emphasises control from the outside, the latter is based upon the faith that individuals have the strength to control themselves from the inside. How though do we manage the young people who refuse to respond to traditional approaches? Giving complete free rein it could be argued does not provide boundaries or a containing space through which they could learn and develop as individuals. A fusing of these two approaches, acknowledging the need for rules and regulation, whilst acknowledging the individual, is one possibility. This in essence is a liminal space between the two approaches which we shall explore further later. It also ties in with the ideas of Neelands, discussed in the last chapter that it is through 'the integration and blurring of the boundaries between personal and social learning and academic learning' (2010:177) that students can learn and develop holistically. The discourses in these debates are complex, and pull student, client, drama teacher and dramatherapist in contrary directions that we have to acknowledge and consider in our practice.

Qualitative Survey

I carried out an on-line survey with drama teachers and dramatherapists as part of this research. I analysed the main quantitative aspects of this survey earlier and will now briefly examine qualitative statements made by teachers and therapists acknowledging their discourses and shared commonalities. The majority of teachers and therapists who took part in the survey acknowledged the potential for cross over

and discussion between the professions. To begin, one dramatherapist acknowledged that there are clear connections between dramatherapy and drama education through the progressive drama route:

‘I think we need to remember the ways in which Peter Slade developed dramatherapy from a starting point of drama in education. The ways that drama/theatre can be taught can make the subjects boring and deeply anti therapeutic...’ (Dramatherapist Survey Response).

Another therapist, whilst acknowledging this, states:

‘Origins of UK dramatherapy were in remedial drama and drama teaching, part of my dramatherapy training referred to Dorothy Heathcote. However, working very specifically in the NHS the connection is and should be very loose’ (Dramatherapist Survey Response).

A fellow therapist shared a similar view, acknowledging that dramatherapists are distanced from similar professions:

‘Too often I think the proactive and necessary impulse on the part of dramatherapists to define ourselves and to protect the welfare of our clients results in a distancing from the drama and theatre professionals who have a lot to offer our work’ (Dramatherapist Survey Response).

These views acknowledge the historical connection with progressive approaches but also acknowledge, along with Sue Jennings at the beginning of this research, that there has been a move away from or split from education as the therapy profession has been more 'professionalised'. One other dramatherapist summed this up by stating:

'There is much emphasis on training and degrees and licenses which Carl Rogers would have spit on. We are so divisive and competitive, we mirror the divisiveness of the world ... The difference between pay checks is all I see here' (Dramatherapist Survey Response).

Fairclough has discussed the rise of therapy and counselling within educational institutions suggesting that it is 'a technology within a new mechanism for achieving and legitimising social order in schools' (2001:187). He further comments that therapy has become a form of 'corporate individualism which views schools as partnerships for the benefit of all individuals involved' (2001:187). His views evidently ring true with those of the therapist above. There appears to be an acknowledgement from these therapists, then, of the connections to progressive drama education but that there has then been a shift away from it as dramatherapy has become more defined as a profession.

Drama teachers' comments within the survey largely acknowledge positively therapeutic connections between the two professions. As one teacher acknowledges:

‘I believe the relationship between drama teaching and dramatherapy is so similar that many of us are unaware of the profound impact our work has on others and may go some way to explain the relative successes we have within our departments and with our students’ (Drama Teacher Survey Response).

A second drama teacher acknowledges the struggle between the therapeutic aspects of drama from a progressive perspective and the traditional expectation of learning:

‘I myself can recognise my own practice as being therapeutic, and to an extent, my training seemed to be tailored towards this in its justification as being placed within a school curriculum as a discreet subject. However, in the requirement to measure such practice in relation to a child’s learning, less emphasis can be placed upon the therapeutic purpose for drama in the classroom. This being ironic, as whenever drama is used outside the classroom, but still within a school context, its justification and measure is placed mainly upon its therapeutic merit... whether it be engaging disaffected boys or making parents smile at a school performance’
(Drama Teacher Survey Response).

This teacher sees a pedagogical clash between drama perceived as having therapeutic potential in the wider school community as opposed to being seen as a specific learning medium in the classroom. How the dramatherapy or teaching space is conceived within school is something I shall explore later. I have already stated that Gallagher has discussed ‘discursive spaces that mark schools’ (2007: 26). The above teacher acknowledges that there are specific places within schools in which

different activities other than 'perceived' learning can occur but these places are defined by the institution. Fairclough (2001) reminds us that in his view schools act as a microcosm of social order as seen by the wider community and governing powers.

Returning to therapist perspectives of drama teachers, therapists felt it would be helpful for teachers to have an understanding of the therapy approach as outlined in the following three comments:

'The dividing line between drama and dramatherapy can often be fuzzy when exploring deep psychological states of characters who are psychologically disturbed, particularly if the actor has unresolved psychological issues' (Dramatherapist Survey Response).

'Drama is a powerful medium; I think it is important that drama/theatre teachers have an understanding of how to assess when a student has a strong emotional/psychological reaction and may need to be referred ... I would like to see a set of guidelines developed - and I think teachers would welcome such a tool!' (Dramatherapy Survey Response).

'I think drama teachers and dramatherapists should link together more, to explore their differences, but also how their different approaches enhance the work of the other' (Dramatherapy Survey Response).

The therapists acknowledge the different roles that teachers play and that sharing approaches between professions has the potential to mutually support each other. Neelands (2007) has argued that 'applied theatre tends towards the efficacy pole in Schechner's (2003) performance Dyad of efficacy-entertainment. It often claims to be transformative at a personal level' (2007:306). He further states 'the discourse of applied theatre is pre-occupied with how this alternative and pivotal social agreement is made' (2007:307). The language and discourse he uses as a leading progressive drama educationalist is not too distant from what I would use as a dramatherapist. The majority of teachers and therapists who responded in the survey acknowledge the potential for overlap between the professions. There is an acknowledgement from at least the individuals who took part in this survey that there are shared commonalities worth exploring further.

This chapter has sought to examine the discourses used within my fieldwork in the light of drama in education and dramatherapy. On a macro level they are connected to both the wider context of the individual school institution and the wider cultural and economic environment. On a micro level they are also connected to individual teacher/therapists and their own training and personal prejudices, themselves connected to the wider environment. At the macro and micro levels the discourse has at times obvious and at other times subtle implications for how drama lessons or dramatherapy groups might be run. It is the core at the centre of both of these disciplines that I shall explore in the next chapter, the art form of drama itself.

Chapter 11: The Drama in Therapy & Education

In the introduction to this research leading US Dramatherapist David Read Johnson discussed the differences with me between drama and dramatherapy and posed the question: 'At what point would there be a difference, at a given moment when drama becomes something else, a critical point in a drama flow where you do X instead of Y?'⁸⁹ He further stated that the overall view of drama and dramatherapy might look the same but that it would 'be in a critical moment'⁹⁰ when differences between the two disciplines might occur. He went on to discuss how there might be a time of bifurcation or divergence – when a drama activity might branch off in one of two different directions, one being drama the other being dramatherapy.

I would propose that although this sounds plausible, and, if proven, would be a big step in helping an understanding between the two professions, evidence from this research suggests that it is not as neat or simple as this.

I have already outlined the importance of context and discourse as two significant areas in which the debate between drama education and dramatherapy needs to be acknowledged. Both of these work at a variety of levels of complexity and depth and impact upon any engagement in which drama education or dramatherapy is used.

The fact that they work at such multifarious levels suggests that any simple

⁸⁹ David Read Johnson Personal Interview 8.9.07

⁹⁰ David Read Johnson Personal Interview 8.9.07

construction determining what is drama and what is dramatherapy is not easy to make. Dramatherapy needs to be led by a qualified professional and all group members need to be in agreement; but that does not necessarily mean that therapeutic moments cannot occur for students within a drama education context. The debate around whether we can choose a specific 'moment' when something turns from one field to the other or back again is much more difficult to specify because of the multi-layered and uniquely individual circumstances in which each situation occurs.

In the on-line survey I carried out (see Chapter 8) 34 out of 45 drama teachers agreed or agreed strongly that they had witnessed the therapeutic effect of drama in a classroom setting. This equates to 75% of teachers who took part, which is significant and would suggest that these teachers were aware that something 'good' other than or beyond their intended drama teaching might also be occurring in their classrooms. The difficulty is how we find out what this is; how different from or similar to dramatherapy it is and how we describe it.

This chapter will focus on the art form of drama and how it is used within dramatherapy and drama education and how this elucidates my research question. Additionally it will provide a counterbalance to the polarities I purposely set up during Section 2 of this research. I shall begin by looking at specific approaches used within the two fields and follow this by looking at my own observations of specific videoed examples, taken from my contemporaneous field notes and later reflective notes. In addition I will triangulate these views with the responses from two drama

teacher observers and two dramatherapist observers who have also scrutinised the same video clips.

The Theatre Approach to Dramatherapy

In the methodology section I stated that my main approach would be a theatre model approach to dramatherapy as well as drama education. This is due to its close alignment to both my own drama and dramatherapy training and is an approach that would allow practical dramatic material to be the central focus in both case studies.

According to Jennings 'The theatre of healing model of dramatherapy builds on the aesthetic experience and makes use of theatrical device and structure in order for participants to find themselves in the larger frame' (Jennings:1997:88).

Jennings (in Tselikas-Portman: 1999) states that the theatre based model of dramatherapy has a basis which 'lies in theatre art rather than psychotherapy' (1999:62) and that 'dramatherapy is primarily an artistic therapy' (1999:63).

Meldrum discusses a theatre process of dramatherapy from a similar perspective in that it follows theatrical devices and is both creative and structured:

'the actor is given permission to show anger, sadness, joy and love through roles and characters and above all to play with others in a social group motivated by the same sense of purpose, within the structure of the text and the theatre process of audition, rehearsal, performance and ending. Theatre is a metaphor of the

therapeutic process which too concerns itself with creativity within boundaries, expression of feelings, exploration of process and negotiation of endings (Cattanach:1999:36).

Meldrum herself was heavily influenced by a range of theatrical directors including, Brook (1986), Stanislavski (Carnicke 1993), Brecht (Willett: 1964) and Boal (1992). She further states that the dramatherapy process from a theatre model approach is concerned with group processes and that 'the drama is embedded in conflict, searching for resolution and is a proper metaphor for the therapeutic group' (Cattanach: 1999:37). She further feels that the social and group aspect of dramatherapy through a range of devices such as 'role' allows dramatherapy to 'reach parts that other modes of therapeutic work may not' (1999:37). To sum up, she feels that the theatre model of dramatherapy is both creative and social and reliant on group processes which have their basis and inspiration, as she herself does, in theatre.

Dramatherapist Steve Mitchell describes a dual approach he has come to call a 'therapeutic theatre model of dramatherapy' (Mitchell: 1994). During the 1970's and 1980's he devised an approach he described as 'therapeutic theatre' from a theatre company he worked with, which offered the public the chance of using drama for personal development and acknowledged that in this he, too, was influenced by the work of Brook and Grotowski. He concludes:

‘Through the process of dramatic expression, clients can touch their own creative inspiration that will enable them to face themselves and make necessary changes in their lives. As a ‘therapist’ I feel my task is to help them on this therapeutic journey’ (Mitchell:1994:56).

Like Meldrum and Jennings, he also acknowledges the importance of theatre at the centre of dramatherapy practice and the importance of major theatre practitioners and the influence they have had upon his own practice.

The theatre model approach also has links to the work of Robert Landy and ‘role theory’ (1996A) and more general, creative, expressive approaches which are used across arts therapies (Karkou & Sanderson: 2006). Other theatre based developments include that of Play Back Theatre, which is described as being ‘not primarily a therapy, but a versatile theatrical form that is equally at home in public theatres, in schools, hospitals and institutions’ (Salas:2009:445). Play Back Theatre has similarities to psychodrama in that people from an audience are invited to come on to a stage and play back particular stories from their lives, with the help of other audience members. Salas believes ‘all human experience, including extreme suffering, finds meaning when it is communicated in aesthetic form’ (2009:447).

Therefore it has the potential to be therapeutic. I would also argue there are parallels here with the work of Boal and his ‘Theatre of the Oppressed’ (1992) which was overtly political and did not claim to be therapy but relied on audiences responding to moments of oppression in live theatrical events. Salas continues that dramatherapists amongst others have acknowledged the importance of Play Back

Theatre and there has been 'cross-fertilisation between play back theatre and therapy' (2009:445).

More recently a dialogue has also developed between dramatherapy and social theatre (Jennings 2009) in which a range of dramatic approaches that could be described as being on the edges of dramatherapy are discussed and compared.

Seymour states:

'Artistic practice celebrates imagination and the freedom to break boundaries. At the same time it needs to create boundaries in order to break others – this is the implicit tension of both the creative process of social theatre and dramatherapy' (Jennings: 2009:35).

Other developments beginning from the standpoint of the creative art form include Jennings' Embodiment Projection & Role (E.P.R.), which uses a dramatic approach linked to a child development perspective (Jennings et al 1994 & Jennings 1993).

More recently Jones (1996, 2007) describes nine core drama and theatre forms used in dramatherapy (discussed earlier) and, importantly, his work has attempted to explain how these processes are effective. He has suggested the connection between a 'theatre frame and 'life frame':

'By this I refer to the differences, similarities or parallels between an event taking place in someone's life outside dramatherapy, and an event taking place or being represented within the parameters of the dramatherapy session' (1996:99).

He refers to this as a life-drama connection (1996:117), one of the nine core processes he describes. Jones feels that:

‘In dramatherapy there is an intimate connection between life and drama. This is intentional ... if the connection did not exist then the client might be able to create and maintain a separate dramatherapy world. This could be counter-therapeutic’ (1996:117).

Though Jones also states that in some cases the client and therapist would not necessarily directly acknowledge the connection (1996:119) it would remain as an analogy. A good example of this is my own previous case described in chapter one, Mary, a severely disabled young woman who struggled in relationships with others (Holmwood: 2005). I told a story of a popular princess meeting her subjects in the cities, towns and villages. It was an example of how she could be with others, but was never discussed directly as this was something she would have struggled with. But she delighted in the make believe, whereas other clients may well have needed a direct connection to the story. The work of Jones and his nine core processes based on a theatrical or theatre model of dramatherapy has been a central influence on my own development as a dramatherapist. Both as a student of Jones and as a dramatherapist I have been heavily influenced by a theatre model and theatrical approaches to dramatherapy.

Drama and Brief Dramatherapy

Another major characteristic of the dramatherapy case study within this work is its length. I was only able to do a term's worth of sessions in both schools, which equated to ten weeks in all. Therefore I would need to approach my work with the dramatherapy group as a form of 'brief therapy.'

Jones states that the 'condensation of experience and time within the dramatic mode' (Gersie: 1996:45) is useful when considering brief therapy. He makes theatrical connections to brief dramatherapy work by suggesting that, in just the same way as a curtain rises at the beginning of a piece of theatre and falls at the end, then brief therapy can have appropriate beginnings and endings. He discusses that 'some theatre practitioners and theorists would argue that these markers also denote the opening and closing of a special relationship with time for actors and audience' (Gersie: 1996:46). He describes two kinds of time within theatre; the actual time and the fictional time within the drama. Jones further emphasises the importance of the role of the dramatherapist as both providing structure and containment for the client within brief therapy work. An overarching framework needs to be clearly in place and to an extent shared by both clients and therapist, with the latter taking overall responsibility for it. He has also stressed the role of the therapist in managing an overall structure and has specifically compared this to a theatre based approach. He concludes that by altering the time frame within brief dramatherapy, clients can be empowered by dealing with a variety of issues from different times within their lives.

Jennings (Gersie: 1996:201) feels that brief approaches to dramatherapy are almost a new paradigm shift away from the psychoanalytic long-term therapy models of the twentieth century and that this is a healthy approach which takes clients away from long term reliance on a therapist. She also highlights the relationship and financial pressures placed on those in long term therapy, who often attend sessions more than once a week.

Tselikas & Burmesiter have discussed how their use of brief dramatherapy with clients with schizophrenia using 'ritual, storytelling, music and different objects' has allowed for 'a context within which the client could discover transitional spaces of play, and thus transform "passive withdrawal" into "creative distance"' (Jennings:1997:161). In essence they point to the strengths of using dramatic structures as a way of creating a dramatic distance from the material; therefore the drama element within brief dramatherapy lends itself well to the brief therapy structure as a way of containing difficult material within the drama itself. For them 'the interesting result of this brief intervention was that transformation began through the process of distancing' (Jennings:1987: 171).

This short survey of brief approaches to dramatherapy suggests that using dramatic structures within it can create useful, distanced, safe and holding spaces for complex and difficult emotions to be addressed without long term impact on the individuals, their finances or personal relationships outside of the therapy space.

A Multivariate Approach to Drama Education

For the purposes of this research I needed to find drama education and dramatherapy approaches that were sufficiently congruent. Practically, both case studies needed to last the same amount of time and have some sort of overlap, in that they needed to use dramatic material in a broadly similar way but at the same time needed to be flexible enough for me to work as a drama teacher or dramatherapist in the two different settings. I have also argued that 'brief dramatherapy' provided a professional model that fitted my time frame.

In just the same way that each dramatherapy session needed to be self-contained so that group members could leave feeling safe within appropriate boundaries, the dramatic structures within the drama teaching work had to offer evidence of educational progression. Hence the development of a specific scheme of work (discussed previously) that allowed time and space for a particular method or theme within each class or session to provide a necessary framework for the dramatherapy or drama teaching to occur. I also had to have a mid-way point between process drama and an acknowledgement of product through the development of technical skills in both the teaching and therapy groups. This approach acknowledged the 'process drama' elements of O'Neill (1996) and O'Toole (1992), the drama in education approach of Bolton (1988) and Heathcote (1995), the child play approach of Slade (1995) but went beyond this.

Pillay (Somers: 1996) presents what he describes as a 'fuzzy logic' perspective to drama and theatre in education. He suggests that a multivariate approach is required

– more than two, as opposed to a bivariate approach, two alternatives. If we extrapolate Pillay's idea, within the framework of this research, it is not about process verses product, but more about looking for a variety of possibilities within the wider framework that does not just rely on the process or the product as a guiding light for the drama teacher or dramatherapist. On analysing my data, I find evidence that the structures presented within the two case studies allowed for such a multivariate approach, one that was reducible to neither drama education nor dramatherapy, neither process nor product but one that was open to a variety of differing possibilities. As Pillay states:

'The further challenge to educational drama and theatre is that the world has changed dramatically within the last decade. There is now more evidence of grey. – politically, scientifically, religiously. The sad truth is that we are unable to deal with grey. Many countries in conflict are a testament to this. But the field of educational drama and theatre has the potential to open this up in a truly creative way' (Sommers: 1996:72).

Although the focus of my research is different, it is this idea of 'grey' that is at its centre. What, then, is it? How do we begin to describe it? More importantly, how can we describe it as being something other than 'grey'; opening it up to multivariate approaches that do not rely on us categorising it in structuralist terms as being either / or. By creating a structure that gives space for dramatic and theatrical forms, that allows space for personal feeling and emancipatory creativity as well as an

environment in which things can also be learnt and skills taught, we thus seek multivariate possibilities. With this in mind, I shall now examine four examples.

Four Examples - Introduction

I have chosen four specific video excerpts, two from each case study, to examine in detail. These excerpts were taken from week nine by which time students had had enough time over the previous eight weeks to form relationships, and be exposed to a range of techniques which I intended to have the potential to be used educationally or therapeutically within their presentations. Both groups presented pieces based on a given title 'this is how we feel.' All groups were given the freedom to interpret the title dramatically as they wished but were asked to consider using some of the skills and approaches developed over the previous eight weeks. I shall contrast specific examples across the two case studies shortly when they will be analysed by teachers and therapists.

Each video extract consisted of a short clip of their final presentations lasting no more than five minutes each. To form a better analysis it was my intention to use several additional processes, briefly discussed earlier. I have referred to this in the methodology section, namely mixed methods (Tashakkori: 2003) and 'concurrent triangulation' (Hosler & Vesper 1993). Both of these theories discuss using multifarious approaches to broaden the research base and leave less chance for individual bias and a greater chance of an objective and more accurate response to research material. I therefore used several methods to analyse this video, firstly my

own primary log, written contemporaneously at the time. My secondary log recorded my views when observing the video approximately 12 months after the research, a task intended to allow time and space for further thought and reflection. I also consulted critical observers, professional drama teachers and dramatherapists who observed and analysed all four videos. They were given wide briefs; however drama teachers were asked to take on board Neelands' (2005) views of the potential of drama to find its curriculum space within English, or as a subject or as personal and social education (See Appendix 12) . Dramatherapists were asked to consider the video from the perspective of Jones (1996) and his nine core processes (See Appendix 13)⁹¹.

I decided not to hide from the critical observers which was the drama and which the dramatherapy group. This could have been done easily, however I felt I was not trying to 'trick' observers into a distracting guessing game, something that would also reflect the binary, either /or approach I was trying to avoid. I wanted an open, multivariate discussion of each example informed by a range of perspectives. I wanted to focus on the wider differences and similarities and not on which was which.

In both schools students were allowed to create their own groups for their final presentations and in both the boys and girls divided up into same sex groups. They prepared for their presentations in week eight and were presented with a range of

⁹¹ See Chapter 3 for a brief description of Jones nine core processes.

props from which they could choose to enhance their performances. Each school provided their own props.

In the next four sub-sections of this chapter I shall briefly describe what happened in the dramatherapy and drama teaching video clips, give personal perspectives based on my primary and secondary logs, followed by the viewpoints of critical observers and conclude with my own final analysis.

School 'B' Dramatherapy Excerpt – Boys

In school 'B' the boys' performance was based around two warring medieval groups, the group in power being beholden to a king who sat on his throne on a raised platform surrounded by his 'men'. The piece was very fluid and improvised; the boys later admitted they did not really know how it would end. Its plot was simplistic, about two warring factions each vying for power. I wrote at the time in regard to the group's preparation for their presentation:

'The boys at first seemed to work well, when 'O' was on the throne a hierarchy developed. However a few minutes later it had descended into more confusion with someone refusing to take part. With some support from me they appeared able to pull it back together. However their actual performance was slightly improvised and seemed to change as it happened with 'D' playing the blind man suddenly becoming victor at the end – he said he called upon his 'special powers'. The boys were able to express their need to be boys and fight for power but with them all dying,

apart from one at the end, it suggested they had a sense of the tragic but were also playing with the order of how things were – the consequence of their actions was there and the most nervous and unlikely member of the group became the victor unexpectedly at the last minute. I was reminded of Hamlet where all lay dead at the end' (Primary log 18.3.09).

Despite confusion and chaos some kind of natural order had appeared. There was a definite structure of hierarchy challenged and overthrown. In my secondary viewing of the video a year later I wrote:

' My first thoughts are it doesn't seem very dramatherapy, it seems very loose, improvised, fun, with a degree of restraint – they are doing typical adolescent fighting with swords but it's not out of control. There is structure – a structure breaking down and the fight to find a new order. I still feel it is poignant that the 'blind boy' wins and is the only one left – 'magic powers have come into force' – these boys are exploring some element of their burgeoning adolescence' (Secondary log 25:6:10).

I feel it strange that I wrote at the time that it wasn't very 'dramatherapy' and I'm not sure what I meant by this. Viewing it now, I see through a loose, developing dramatherapy process that the students were able to acknowledge themes of structure, order, chaos and consequence for themselves.

As a dramatherapist, after the performance I questioned the students about how they as individuals related to the piece and it was 'D', who played the blind boy, who decided it must be 'magic powers' that allowed him to win and be victorious. 'D' ironically was probably the most nervous and quiet member of the group and had struggled to engage with other students throughout.

My own analysis of this video concluded that this is a very clear example of what Jones describes as, 'The drama does not serve the therapy. The drama process contains the therapy' (Jones: 1996:4). Despite there not being time to discuss and look at the themes in-depth within the work for the students at the time, the drama succinctly contained the therapy and themes within it that the students could manage and handle. They explored order, chaos, action, consequence, tragedy and victory from an adolescent perspective and could then move on to their next class safely. There may have been some sort of cathartic experience for these boys, in that they were able to examine their own group dynamics and ironically allow the quietest and least confident member of the group to be victor. We were however unable to discuss this in any great depth at the time.

By contrast, an observation of the same video extract from a drama teacher in response to my question about what observable teaching points they had observed drew the following response:

'I'm not sure that I did see anything in their performance, it was a long piece that didn't really get anywhere and I don't know that there had been

anything that could be called a constructive rehearsal. There was an attempt at evaluation from the teacher. The questions were more about feeling than evaluation' (Drama Teacher 1 response).

A second drama teacher made the following observations:

'The development of character seems to be a focus and is addressed afterwards. The teacher seems to have got them to aim towards having a protagonist and using status – and having a message about who can solve a problem. He draws attention to the blind man irony, which suggests a focus on message. Some students have a good idea of costume and the need to focus on one protagonist but mostly have little idea of presentation and skills. The teacher/ therapist responds by focussing on character and how much planning took place. I do not think the teacher feels they are ready to focus on skills discussion yet. The drama therapy boys are less able to control their content (violence)' (Drama Teacher 2 Response).

The teachers share similar views; the first noted the lack of structure in the work whereas the second noted the lack of 'presentation and skills.' However the second teacher acknowledges the important use of role and that students within the work were beginning to focus on problem solving but had little ability to control themselves or desire to focus on skills.

The second teacher also observed:

‘The dramatherapy group seems cut off from feelings and more interested in impressing (perhaps the girls). This video makes me think character is important for the therapy students – that the development of character is a key aim, especially for boys. Also, that they need to develop their sense of individuality’
(Drama Teacher 2 Response).

It is interesting that this teacher felt the group was cut off from their feelings and I wonder whether this might be, from a dramatherapy perspective, that the therapy itself was contained within the dramatic structure as a form of dramatic projection and was therefore an unfamiliar concept to a drama teacher. The words of Jones are pertinent here: ‘Dramatherapy emphasises the ways in which projection can be linked to dramatic form to enable a client to create, discover and engage with external representations of inner conflict’ (1996:132).

An observation from a dramatherapist brings a quite different perspective from that of the teacher:

‘The notion of the blind person emerging as victorious is interesting. The ‘special powers’ theme could be helpful; supporting these boys in looking beyond things they feel limited by. I am amazed at how often boys of between 12 and 14, come up with this theme. I see their use of it here as potentially part of a ‘rite of passage’ from boyhood towards adulthood, incorporating important questions e.g. who am I? What are my values? How can I belong to and be accepted by a group who share my values? What is my real potential?’ (Dramatherapist 1 Response).

The dramatherapist has focussed very much on the transformational moment of the blind boy and his special powers. In contrast to the first drama teacher's view that the video contained a lack of structure and skill, the dramatherapist states:

'There are significant drama strengths in this group: the ability to work as an ensemble, the creative use of the space and its different levels, the concentration, the level of physical control, the ability to listen, observe and follow cues. Areas for development include the ability to inhabit a 'character' using appropriate movement and voice, the need to develop vocal control e.g. tone, pace, volume, expression' (Dramatherapist 1 Response).

A second dramatherapist acknowledges the importance of process and in their view the work was:

'Less about characters, techniques and structure more about process. Using more improvisation with no clear ending. More of a focus on their process as opposed to creating a theory or technique led piece of drama... Emphasis put on therapeutic performance process, drama therapeutic empathy and distancing, life imitating art, art imitating life' (Dramatherapist 2 Response).

This very much echoes Jones' theory of a therapeutic performance process when he discusses that a theatrical performance can share a similar shape to a performance within a dramatherapy group 'but achieves different meanings and potentials when considered within a therapeutic framework' (Jones:1996:102).

The first dramatherapist concludes within a more generalised way that:

‘Within this dramatherapy session, the clients’ own agenda, feelings, contributions, are encouraged and accepted with unconditional positive regard. In a drama lesson, the agenda would be set by the curriculum’ (Dramatherapy 1 Response).

There appears, then, to be a contrast in the ways in which the therapists and teachers have observed this short video clip. The teachers are looking from a curriculum based approach in which structure, skills and technique are essential. The dramatherapists acknowledge there is a structure, though it may appear less obvious and not in the form that a drama teacher would look for. The dramatherapists also acknowledge that there is a wider therapeutic space in which students are able to focus more on personal and group processes in connection with their own burgeoning adolescence through a therapeutic performance process. I shall explore these processes further in the next chapter when I consider the work from a liminal perspective.

School ‘B’ Dramatherapy Excerpt – Girls

In school ‘B’ the dramatherapy piece presented by the girls was set in a fantasy land where there were two sets of characters, one good and one evil, that realised at the end that they were actually all related to each other. I noted in my original log at the time:

‘The idea the good princess was actually one of the evil character’s mother – is very Greek tragedy in style. I saw something new from ‘A’ as the princess throwing the crown off at the end with aplomb – a new found confidence she seemed to relish. On reading the notes afterwards I remembered the girls described their story as a ‘musical’ singing ‘we are family’ – the girls appeared to have a greater sense of being one family and being able to manage conflicts and resolve them whereas the boys could only do this through physical action and fighting (Primary log 18.3.09).

They finished their performance literally singing ‘we are family’ together.

In my secondary log when I observed the video again a year later I noted:

‘There are elements of authenticity like with the boys’ performance. The idea of two distinct groups happy and sad looking for direction...’ (Secondary Log 25.6.10).

However unlike the boys the girls were able to find less aggressive ways to deal with conflict between the groups. In reference to both the boys’ and girls’ dramatherapy presentations I also noted:

‘Are both videos about group process –who are we as individuals, where do we fit in, what are the rules? Less focus on dramatic technique more on process, meaning and authentic story?’ (Secondary Log 25.6.10).

In reflection I feel this supposition appears accurate. The dramatherapy process appears to create a wider space in which this has the potential to occur. This view is echoed in the responses made by dramatherapists on the girls' presentation:

'I thought the notion of 'We are family' was potentially therapeutic in this piece, certainly a sense of the girls working together, accepting and supporting each other... I also thought it was potentially therapeutic that the girls could be as loud as they wanted, without fear of being told off... and be witnessed being loud, witnessed giggling together and 'having fun', with no fear of censure'

(Dramatherapy 1 Response).

This colleague also acknowledged the connections with many of Jones' nine core processes stating:

'The improvisation and performance have been devised through a 'special' state of playfulness. The witnessing process by the boys, the dramatherapist and each other is important' (Dramatherapy 1 Response).

Jones himself states 'witnessing in dramatherapy can take place briefly, as one person observes an improvisation of another or others' (1996:111). He further discusses that the role of audience within dramatherapy can be used 'as support, as confronter, as guide, as companion, as a pool for individuals to take part in enactment' (1996:112).

The dramatherapist concludes that:

‘A drama teacher would be unlikely to ask the clients to comment on the connections between the roles and themselves. They may be censured for ‘giggling’ and making clattering noises with their feet in a drama lesson; whereas in dramatherapy these things are accepted as part of their journeyed potential and have a different expectation of the students than a drama teacher. (Dramatherapy 1 Response).

A second dramatherapist noted the themes as being ‘magic, spiritual world –fairies, family and mythical themes’ (Dramatherapy response 2). Bettelheim has said that ‘Fairy tales intimate that a rewarding, good life is within one’s reach despite adversity – but only if one does not shy away from the hazardous struggles without which one can never achieve true identity’ (1991:24). The use of story and fairy tale is central to many dramatherapy approaches including the Sesame approach discussed earlier. The idea of struggle through story is central to the work of Joseph Campbell (1993). The idea of identity also links to the psychotherapeutic process of individuation, discussed earlier, the idea of uniting a divided self to create a whole individual.

The second observer also noted that the performance ‘was more about individuals’ process than creating a polished well-structured piece of drama.’ This again links to the work of Bettelheim and Campbell and dramatherapy literature already discussed including the work of Gersie (1992).

The dramatherapist concludes:

‘Again it highlights and reinforces the differences that I knew about. I do think drama has a therapeutic element to it but it is what is done with those therapeutic elements that lead it on to being dramatherapy.’ (Dramatherapy response 2)

I shall examine the liminal spaces that allow drama to shift into dramatherapy in the following chapter. A drama teacher’s response to the same piece differed because there was again a need to find skill and technique within the piece:

‘The technical language was there and it was clear that this was a focus on the strength of performance. Performance had some structure to it and some skills had been rehearsed and developed ... The girls produced an average piece of drama that addresses some technical skills and some issues. They enjoyed their work and seemed focused on what they were doing’ (Drama Teacher1 response).

A similar view is shared by a second drama teacher who states:

‘The dramatherapy girls are full of energy and have some untapped links to popular culture. They want the audience to connect with their use of popular song. They do not have many skills at hand and do not seem to know what to do once the costumed character has entered’ (Drama teacher 2 response).

This colleague concludes that:

‘The drama therapy girls have little sense of a play as opposed to just entertaining. They clearly have desire to be intimate with each other and do not really acknowledge the audience or are very self-conscious of them. This video has made me see that the dramatherapy girls need to do a lot of ground work in character and how to introduce characters to us. I am surprised they seem to have lost their aim which I presume is a message about friendship. They seem more self-obsessed and not clued up as to conveying a message’ (Drama Teacher 2 response).

What is consistent in responses from the drama teachers and dramatherapists is their attempts to find specific elements which relate to their own frames of reference. The drama teachers are looking for the development of skill and technique within the work whereas the dramatherapists are looking for more of a need for the students to make personal and collective connections to the work. This in itself is not surprising, and creates a clear dichotomy between the therapist and teacher as each profession brings a specific and clear focus and direction to the work. In some ways it also goes to highlight the current contradiction between the professions of having a bivariate view as opposed to a multivariate approach. I will discuss this further later.

I shall now consider whether these approaches remain consistent when the drama teaching work is examined by the dramatherapists and drama teachers and myself.

School 'A' Drama Teaching Excerpt - Boys

By way of contrast we had six presentations from a large class of children at School 'A' as opposed to just two presentations in the dramatherapy group. I therefore chose two examples from this work that seemed to contrast in style, content and technique. The boys presented a typical 'drug deal gone wrong' which left everyone dead at the end. The audience laughed at the end when the two only remaining drug dealers simultaneously shot each other. I seemed to be more interested, as a teacher, with the stage direction than with the content and material. I noted at the time:

'There are very interesting contrasts here. Pupils appear to be far less connected with their own emotions or feelings at this stage than school 'B', where they have both the space and time to do that' (Primary Log 11.3.09).

In my secondary log I considered that:

'I hadn't actually realised that like the dramatherapy boys' group there is violence and everyone dies at the end (in School 'B' the blind person with special powers survives). I noticed as teacher I was far more interested in the stage devices upstaging etc. and didn't dwell at all on the characters or how they felt (Secondary Log 25.6.10).

I was again possibly drawn into the discourses, discussed earlier, that shaped the educational space. I was being assisted by another drama teacher in this penultimate lesson. The teacher wrote down the themes from the work of students in school 'A' and I wrote later:

'All but one group's pieces were about violence, assault, death of children, stealing and robbery, murder of children and adults, double crossing , and back stabbing, self-identity punishment. ...The teacher said it's as if they assume good drama has to involve murder, death and violence. This is reflected in the drama in popular culture' (Secondary Log 25.6.10).

This idea of something being more embedded in popular culture may reinforce the idea that the work had less direct personal connection for the young people. Or it may be that these feelings were mediated through popular culture in just the same way as Lughod states television programmes are 'made by professionals of a different class – often urban rather than rural, with national and sometimes transnational identities and social cultures' (Ortner: 1999: 113). Wider television cultures, it could be argued, due to their national and global influences provide less space for individual and personal responses from individuals. Conversely this is different from the popular culture reference of the girls in School 'B' where they had a different focus, making direct connections with the content in modern television drama. From a therapy perspective it could be argued that that here there were elements of Jung (1964) and his idea of archetypes (discussed earlier), that at deeper

levels we are all connected through a common history. Dramatherapists Holloway and Seeböhm add a modern twist to this when they suggest:

‘Culture is not just a neutral force that we passively receive, but also an active force that we have a hand in, engage with, and are affected by and has the ingredients within it to grow itself and shape our consciousness, behaviour and view of the world’ (2011:6).

In their view culture is active and we can consciously use it and acknowledge its effects.

Both dramatherapists focused their attention on my role as drama teacher and its contrast with the role I played in the dramatherapy excerpts:

‘The teacher praises the students in the audience for making a valuable comment about a stage device. A dramatherapist would not use praise, or indeed censure, in this way. The dramatherapist is working with the process of internal change, relationship to self, society and the world’ (Dramatherapist 1 response).

Secondly:

‘The teacher role appears more structured and is focusing on teaching techniques and theories with an end goal. His relationship with the students is much more authoritative telling them to be quiet. Hierarchy, who is in control and who has the

power. Part of a wider system, which ends with the head teacher who has the ultimate power and control' (Dramatherapist 2 response).

This resonates with aspects of discourse and the views of Fairclough discussed in the previous chapter. This idea of the difference between the role of the teacher and the therapist was also picked up by the drama teachers' observations:

'It was clear that the technical language was a focus. It did seem that this was mostly teacher based but there was some Q&A. Performance had some structure to it and some skills had been rehearsed and developed. The boys produced a lower than average piece of drama that addresses some technical skills and some issues (Drama Teacher 1 response).

The second drama teacher also acknowledged the technical aspects of the work:

'The boys are calm and make specific use of space. The violence doesn't overtake and they keep focus although the audience laugh, the teacher refines presentation skills such as blocking' (Drama Teacher observer 2).

This teacher observer makes a very interesting contrast between the boys' work in the dramatherapy group and the boys in the drama teaching group:

‘The therapy group allows the violence to overtake their piece so it becomes a mess. They are not as clear vocally and have little sense of pace/length requirements. The drama class boys have a good sense of structure but the therapy group don’t. The dramatherapy group are not as developed in use of skills which is to be expected, although I am surprised at their insistence on violence throughout and they come across as primary school children. The drama group boys seem more mature’ (Drama Teacher Observer 2).

The observer’s notes echo my own views that there was a clearer focus on technique and the development of skill within the drama teaching group, which in essence, is what would be expected. Within school ‘A’ where I carried out the drama teaching work I was expected, as discussed earlier, to present clear schemes of work to the class teacher in advance that outlined the particular activities and skills to be addressed within each lesson. However this also appears to have created a different space within the dramatherapy context, described as ‘primary’ by one of the teacher observers. Again we have to acknowledge the difference in language. As teacher I would interpret the teacher observer’s view of ‘primary’ as being something which belonged to a younger age – therefore could be perceived as a negative comment – that students are not ‘acting their age’. As therapist I would argue this ‘primary’ space is actually more primitive, a reprocessing play space in which the group members can return to how relationships are formed and developed so that they can find individual and collective ways of moving forward, as a form of individuation. The subtext of this space as suggested by one of the dramatherapists above is about asking such questions as:

‘Who am I? What are my values? How can I belong to and be accepted by a group who share my values? What is my real potential?’ (Dramatherapist 1 Response).

The dramatherapy boys’ excerpt and drama teaching excerpts would suggest contrasts that allow for a more openly playful space in the therapy context, examining how the individual fits into the therapy space and wider relationships with others. This is because a primary role of the dramatherapist is to create space in which to allow these dialogues and relationships to be explored at a personal level through the dramatic activity. In the drama context there was more of a focus on teaching and learning. As a dramatherapist and former drama teacher, Jo Christensen states that drama teachers ‘often expect to see over 600 students over the course of a week, only glimpsing each child for one hour in a class of approximately 30’ (Karkou:2010:85). Christensen’s research looked at supporting students individually through short term dramatherapy in a student support unit and she concluded with one case study: ‘the results reveal the capacity that this boy had to move towards an understanding of his own life (Karkou:2010:94). She also reflected that:

‘Dramatherapists working in schools benefit from the experience of teaching. An awareness of support systems and the ethos of each individual school may enable therapists to locate the environments within a school that might be the most sympathetic to their aims, working in partnerships with units and structures that already exist’ (Karkou:2010:95).

She also referred to the work of Min (2001) who has carried out TLC or 'Total Learning Challenge' work in schools in the North East of England. Min co-facilitating therapy work with a female colleague states that in groups they are able to provide both a male and female perspective to 'working things out' (2001:28). They acknowledge a need to work closely with teaching colleagues within the school environment. Therefore, despite the differing roles of the dramatherapist and drama teacher, there is an acknowledgement of the need for a degree of overlap to occur between professionals so that the work carried out by the therapists can be both effective and relevant to the individual school environment.

School 'A' Drama Teaching Excerpt – Girls

The final drama excerpt was presented by four girls who created a stylised piece using a variety of techniques, cross cutting, talking to the audience etc. with a theme around relationships presenting themselves as 'mixed emotions', 'lonely,' 'cheeky fairy' and 'mischievous monkey'. Their piece finished with them all saying 'this is how we feel.' I wrote at the time:

'M's group got a commendation from me for doing a very stylised piece which I pointed out was an excellent piece and also managed to take on the idea of feelings and emotions in a way no other group could'. (Primary Log 11.3.09).

The commendation is not something that would be done in the same way within a dramatherapy context. I realised some 12 months later when re-watching the video:

‘I noted these girls were the only group able to reflect the original title ‘this is how we feel’ in a more reflective way acknowledging relationships’ (Secondary log 25.6.10).

Both the drama teachers’ observations also acknowledge their more advanced level:

‘The technical language was there and it was clear that this was a focus on strength of performance’. (Drama Teacher 1 Response)

And:

‘Strengths included good use of space, clear voices, some use of levels and split stage, a message included in the piece. Interesting good use of costume. As the teachers says: well controlled. Clear’ (Drama teacher 2 response).

The second drama teacher also notes an interesting anomaly between the two girls’ groups observed:

‘The girls’ dramatherapy group do not have presentation skills – for example, they have backs to the audience. No easily identifiable skills. The audience are quieter and more respectful, ironically! The girls’ drama teaching group make good use of skills but the audience are more talkative and excited’ (Drama Teacher 2 Response).

The dramatherapists are equally able to acknowledge the skills that the girls presented in the drama teaching performance:

‘Massive drama strengths in this group: beautifully structured piece, clear language, good use of space, physical confidence, sense of ensemble, range of techniques, vocal range, relationship with audience. The idea of characterising the different emotions, setting up dramatic tension between them, ultimately in this short piece, leads to the idea of emotional integration’ (Dramatherapy 1 response).

This experienced dramatherapy colleague has been fortunate in that she has worked as a dramatherapist within a school in south east England for a number of years and has a greater understanding of individual and wider school cultures. This seems to substantiate the claims of both Christiansen and Min above that the greater awareness a dramatherapist has of both the culture and teaching within the wider school environment the greater the benefit it is for them to be able to synthesize their work within it, though also acknowledging at the same time that though the wider school and drama curriculum exists, it is not central to the work of the dramatherapist within school. I shall address aspects of this later.

The other dramatherapy colleague agreed that there was:

‘An ability to use themselves to create characters to perform in front of their peers ... To use their imagination with minimal costumes, props and set’
(Dramatherapy 2 response).

However what is acknowledged very clearly here by one of the dramatherapy observers is a specific and deliberate difference that they note:

‘If this was therapy, this theme of integration would present a major therapeutic opportunity, which could be developed further, for the purpose of emotional integration of the clients. But it’s a drama lesson and so the dramatic presentation of this idea is the significant thing, whilst the drama teacher may well be aware of the therapeutic potential. In other words, whilst the drama lesson may well be therapeutic, the primary purpose of the lesson is educational. To this end, the teacher invites comments about the use of drama techniques, such as style. He doesn’t invite students to reflect on their own personal reaction or process, as a dramatherapist might’ (Dramatherapy 1 Response).

I shall discuss these ideas shortly in the final chapter when looking at the liminal positioning of drama and dramatherapy.

Perspectives

What this chapter shows very clearly is that when drama teachers and dramatherapists view excerpts of dramatherapy or drama teaching practice they do so from different perspectives, they are both looking for different observable phenomena, and we can clearly see this difference in their observations. To an extent we might expect this. The drama teachers are looking clearly for defined skills that have been taught, learnt and executed in the drama. Dramatherapists are less interested in the taught skills but more interested in how clients make emotional and personal connections to the material.

However what is more interesting in this section is not what the teachers and therapists have observed but the frames of reference they use to make these observations. In other words not what they actually see and report but how they understand what they see and how it impacts on how they report it.

For example as discussed earlier when a drama teacher reports the boys' dramatherapy group as almost 'primary' in their presentation – the suggestion being they are acting like children much younger than their own age - this could be seen as a disparaging remark. Dramatherapists see this, however, as a chance to 'playfully' open up the space to work through issues examine relationships and ask questions. The teacher and therapist are coloured by their own social constructions from their individual positions and perspectives. This fits closely with what I have discussed in the previous two chapters on the use of context and discourse.

What I feel has been shown is that there are clear differences between the drama teaching and dramatherapy approaches. The teachers and therapists do share some similar philosophies and approaches, as, for example, when they both acknowledge when good stage techniques and approaches are used, but a greater awareness of each other's perspective would be helpful to all. There are inherent differences in what and how they observe the material from their own positions and the conclusions this leads them to make.

The teacher observer comments in this chapter appear to show that the way they observed and judged the excerpts is based on the way their perspectives are shaped

and, from the therapists' perspective, these appear limited. This is not to blame them as teachers but in essence this relates to their frames of reference, the acknowledgement that drama has come to be assessed in a specific way. And as I have discussed earlier, ultimately students who go on to study drama in the final two years of compulsory education will be judged against certain examinable criteria. Dramatherapists have no such censure in their work.

Drama teachers and dramatherapists appear to form their views based more on a bivariate response – it is either this or it is that - not from a multivariate approach. However I would suggest that there are hints of a more multivariate response when the therapist states 'If this were a dramatherapy group' when referring to the girls drama teaching excerpt. I would also argue that dramatherapists, due to the nature of their work, and as indicated above, have a wider field in which to carry out and evaluate their work, whereas teachers are more focussed on curriculum. There are also moments when teacher and therapist together acknowledge the technical abilities shown within a piece which suggests that the art form of drama is core, even though they will still continue to have a differing perspective upon it based on their individual and professional frames of reference.

It may be that we are tied into the bivariate approach because firstly it's what we are used to and secondly, in order to have a wider, multivariate approach one would need to be both teacher and therapist at the same time, with an awareness of both approaches allowing for further possibilities outside the frames of reference of each.

Additionally one would need to be operating within a framework and institution that allowed or encouraged this.

In the final chapter I shall look at multivariate approaches to drama education and dramatherapy from the perspective of liminal space. From this debate so far there clearly appears to be two separate worlds of drama teaching and dramatherapy, with a hint of something between them, which allows an alternative perspective. If this is the case, what is it and how can we describe what is occurring there?

Chapter 12: The Liminal Debate

Introduction

I have considered in the last chapter that dramatherapy and drama education should not be considered from a bivariate position but from a multivariate approach—looking at the four examples from a variety of angles and perspectives.

The central aspect of this research is not only about describing the differences between the two practices, but more importantly about describing what occurs *between* them; when something might be reducible to neither drama education nor dramatherapy. This last chapter will focus on this issue specifically. I shall look at this ‘between space’ as a liminal perspective. I have discussed liminality earlier and its connections to both theatre and anthropological thinking (Turner 1982) and also discussed it briefly in an earlier chapter in connection to cultural geography (Tuan: 2003, Smith: 2009). In this final chapter I shall give a brief example of bifurcation as proposed by Read Johnson, then propose a model for looking at the liminal space between drama education and dramatherapy. I shall then look directly at the arts therapies’ relationship to the liminal debate, followed by a dramatherapy and drama education perspective. I shall follow this with specific examples from my two case studies and see how this elucidates the concepts I have proposed.

In a conversation with me, David Read Johnson⁹² suggested that there might be a time during the flow of a session where drama and therapy ‘bifurcate’. There were, indeed, moments when I directed the students, as a therapist or teacher, in two differing directions. For example, in both groups on occasion I would ask students to freeze in character, and then in the therapy group I would ask students to compare the character with themselves at a personal level. I would ask: ‘how similar or different is the character from you?’ (Primary log 14.1.09). In the drama group, however, whilst students were in role, I would ask them to choose ‘two words’ to describe their character (Secondary log 22.09.10). These two differing responses led the dramatherapy students to make more personal, therapeutic connections and the drama students to do more detached work on character creation. Although this is an example of bifurcation as Read Johnson suggests, I am arguing that, for the most part, my work defies being limited to an ‘either or debate’. The centre of this research is about examining a *shared liminal space* that is neither simply reducible to drama education nor dramatherapy.

Dramatic & Therapeutic Liminal Spaces

I would like to propose we can have more than one form of dramatic liminal space, because these liminal spaces are influenced by both the contexts and discourses which surround them, as discussed earlier, which make them nebulous and shifting. The space can at times be more creative/dramatic and at other times more therapeutic and we have the potential to step into or out of any of these at any given

⁹² David Read Johnson personal interview 8.9.07

moment. So from time to time the artistic and the therapeutic can merge, if a teacher or therapist is able to support a student or client in understanding the artistic or therapeutic implications in their work.

From the applied theatre perspective, Neelands (2007) has argued about the distinction between 'pro-social theatre that seeks to ameliorate the psychological harm caused by social and economic injustices and political theatre seeking to directly challenge the causes and class interests, which underpin these same injustices' (2007:306).

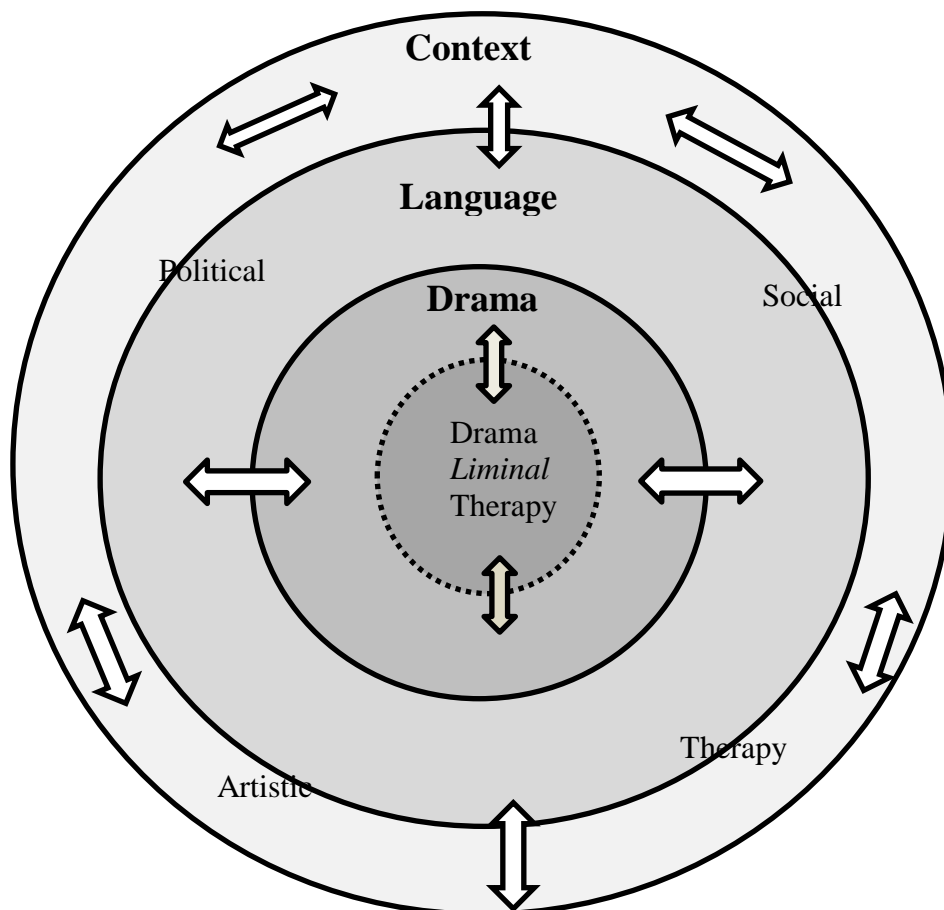
He further states that:

'the emphases on process and participation often focus on the formation of a dialogic social contract between practitioners and participants, which is both freely entered into and free to participants in terms of the resources needed to access applied theatre. This social contract is distinctive from the economic agreement between producers and paying audiences that characterise those forms of commercial and building based forms of theatre that applied theatre distances itself from' (2007:4).

Taking on Neelands argument, I would suggest that, as well as the continuum between applied theatre and commercial theatre, there is not only a place on this continuum for the theatres of Brecht and Boal but also for theatre as a direct form of

therapy; that there is room for social, political, artistic and therapy based forms of drama. See Fig 16 below:

Fig 16. A description of Liminal Dramatic & Therapeutic Space



If *communitas* as Turner (1982) discusses it, is a flow between individuals in time and space, what Schechner describes as 'ecstatic levelling' (2003:128) in an anthropological context, I would state that entering liminal space in a dramatherapy context is about opening up and creating a freer creative and theatrical space in which a client's troubling issues can be encoded and decoded within the framework of drama. Whether the drama is artistic, therapeutic, social or political depends upon the contextual framing and discourse. Schechner's (2003:112) argument,

discussed earlier, that entertainment and efficacy are 'braided together' is theoretically helpful here. In the same way he discusses the idea that various forms of theatre can inter-relate and weave in and out of each other, I would argue liminal spaces weave themselves 'betwixt and between' drama education and dramatherapy; there is no clear cut distinction, at times, between the two, neither are the original of the other. As Williams (1977) has discussed the idea of residual, dominant and emergent, it could also be argued that drama from an educational or therapeutic perspective could be emergent, dominant or residual at any moment within a drama education or dramatherapy context. We can also make use of Neelands' (2007) idea that a pro-social form of drama education could be complemented by a therapeutic approach to dealing with psychological harm in a personalised way, alongside the existence of a political theatre seeking political ways of dealing with and eradicating such hurt. If we continue Schechner and Neelands' arguments we create a continuum for a healing and therapeutic aspect to drama in which there is not necessarily a direct line that separates one form from the other but that, as the context alters, it permits the actor / client / participant to shift through differing spaces that impact upon them socially, politically, artistically or therapeutically.

From an anthropological perspective, Turner describes a liminal space as being a threshold, doorway or crossing place (1982.25) from 'limen' – a place that is neither one nor the other, a space separate or apart from the world around it. From a drama education / dramatherapy perspective there can be a conscious and unconscious entering of this space: conscious when the therapist assists in making

the individual aware, unconscious when someone has no awareness they have entered a liminal therapeutic space, as can happen on occasions in drama classes, something a trained observer may notice and be able to decode, as demonstrated by the dramatherapy observers in the previous chapter. The individual involved may have little awareness, (especially in a non-therapy setting) as the issues remain encoded or unconscious, but they may have unexpected emotional responses nonetheless. I shall give examples of this later.

An Arts Therapies Perspective

According to Paolo *et al* a liminal space within an arts therapies context occurs as:

‘A time out of time, a pause in everyday life in which habitual behaviours, attitudes and beliefs can be examined and transformed. However, in order for therapeutic change to occur, there must be a process of de-structuring in which one’s old identity comes into question and is taken apart’ (Paolo:2005:45).

Paolo discusses the role of the therapist as being more to do with assisting clients to cope with and remain in the ‘chaos’ in which they come to therapy rather than being a ‘helper’. They are to see the therapist as someone who can assist them through this chaotic state so that they can construct themselves differently afterwards.

Paolo also makes connections between the concept of the conscious and unconscious from a Freudian perspective by stating that:

‘Psychoanalysis involves an experience of liminality, in which patients, under the guidance of an analyst, willingly immerse themselves in the chaos of unconscious mental life’ (Paolo: 2005:46).

The unconscious is seen as a threat to conscious life and at the same time is also ‘a resource for psychic growth’ (Paolo: 2005:46). Paolo concedes that the place of liminality within psychoanalytic theory has a ‘chequered fate’, at times being central to psychoanalytic thinking and at other times very much on the edges of it; one side of the argument suggesting that psychoanalysis and liminality are the same thing, the other stating that the knowledge of the analyst is central. Paolo goes on to look at the work of Turner (1982) and Winnicott (1971) and argues that their perspectives rely less on the idea of chaos within the therapy and more upon the concept of it providing a space in which destruction and restructuring can occur; in itself a liminal space.

A similar view is shared by Caryl Sibbet in her work as an art therapist with cancer sufferers, who concludes:

‘It seems that liminality in art therapy might play a role in the symbolic inclusion of material which was otherwise excluded in liminal cancer experiences. The symbolic inclusion relates to the unthinkable, unspeakable, unhearable, unseeable and untouchable’ (Sibbett: 2007:137).

She believes that a liminal space is not only an alternative space but also a space in which things are seen and done differently, allowing things that are unseen or unheard to be heard. An example Sibbett gives is that of being able to bring to the fore taboo subjects through images in art therapy; in her context, working with clients with cancer.

Music therapist, Barbara Crowe, discusses liminality from her own perspective:

‘Musical improvisation is a liminal experience because it brings in a highly emotionally charged event, physical movement, a sense of community, and numinous symbols. New bifurcations as insights or new awareness emerge’ (2004:286). In a way similar to Sibbet, she in essence states that in the liminal space there is a possibility for new perspectives, where what is unknown can become known by being given a voice. Interestingly she uses the concept of bifurcation – suggesting things can go in two different directions. As I have stated already, in my view we should be looking at multivariate approaches within the context of the liminal state; that is to suggest that each individual at the moment of a therapeutic awakening has a chance of the work going in many differing directions, with a variety of potential outcomes, through which a therapist must support their client.

Additionally from a music therapy point of view Goodill states: ‘for the literal and apparent reason that it is impossible to be moving and still at the same time, movement states are essentially liminal’ (Goodill 2005:55). Arts therapists appear to concur that a liminal space is not a gap between two places but a space within its own right; a space in which the unknown can become known.

Czarniawska and Mazza (2003) in an article entitled 'Consulting as a Liminal Space', acknowledge that from a traditional perspective Turner (1982) cites that modern societies should not be referred to as liminal but 'liminoid'⁹³ 'meaning not quite Liminal' (Turner:1982:32) as liminal refers to sacred spaces. In their article they discuss the idea of 'limbo' which could 'be conceived as a new, postmodern heaven, where everyone lingers to watch their own and others' identities' (2003:272). They also suggest the idea of a 'liminal organisation' which:

'Shares its legal boundaries and physical environment with a proper work organisation, but... forms a virtual space, experienced differently by consultants than by regular employees' (2003:273).

Akin, then, to a dramatherapist entering a school in order to set up and run a dramatherapy group.

Dramatherapy & Liminality

Dramatherapist Salvo Pitruzella states that 'dramatherapy is essentially a liminal experience. It is a special place and time happening *between*, serving as threshold of a more personal future – an experience of renewal to be recognised and remembered' (2004:xii).

Pitruzella argues that although it is a 'between' place it is also a place or space in its own right where things are renewed and recognised. He describes this place as limen

⁹³ Discussed earlier.

or 'threshold phenomena' (2004:64) and that 'artistic processes and particularly dramatic processes are based on the balance between flow and control, between intuition and language' (2004:64). He acknowledges the importance of language but more importantly acknowledges a need for some form of modulation or flow which allows this space to exist. Liminality, he argues, is not exclusive but is inclusive in that it can only exist within the contexts that surround it. In this case the liminal space within a dramatherapy group within a school environment can only exist, firstly as a legitimate space in its own right, not as a gap between other spaces, as some might suggest; and secondly it can only exist within the wider context of the school, the socially constructed place that surrounds the pupils.

From a socio-political stance there is an issue which could be seen as causing tension between drama teachers and dramatherapists; for therapists may view the liminal space as being exclusive, as their therapy space from which drama teachers are excluded. If as I have stated above the liminal space is not to be seen as exclusive, then it relies on turning a potentially bivariate perspective, in which therapists might 'claim' the therapy space as their own, into one that is multivariate. In other words, any debate about a space for dramatherapy in schools should not be envisaged as an either/ or debate but as one in which there can be a rainbow of responses from teacher, pupil, therapist or client. That is not to say that what teachers and therapists do is the same. What each practice does can only exist within the wider contexts in which we all exist, but contexts which create shared commonalities as a starting point.

Dramatherapist Steve Mitchell states:

‘In primitive societies, the ‘liminal’ time was often achieved because the ritual contained harsh and painful elements which, through the nature of the pain, engaged the initiate with the present. In so doing, the initiate let go of a particular image, surrendering to the immediacy of the present action which, at its close, again grounded the initiate within the present’ (Jennings:1994:158).

Mitchell is clearly saying that the liminal space is a place where we not only process but re-process thoughts and feelings. The role of the dramatherapist is to assist individuals with this reprocessing.

Drama Ritual & Liminality

It could be argued that, from a dramatherapy perspective, liminal time and space is not constant. If, as Jones (1996) has clearly stated, the drama contains the therapy then the liminal space only exists during the time the drama is being enacted. Therefore within a dramatherapy session group members are stepping into and out of a liminal space throughout the session. This would also lead to the possibility that within a drama education space there can also be times in which drama students have the potential unwittingly to step into the liminal dramatic therapy space without knowledge or intention, but the potential distance created within the dramatic material may leave them and their teachers unaware of the mechanisms which would allow them wittingly to access this space. This might explain why drama teachers stated in the survey cited earlier that there are times when they have witnessed their students having therapeutic moments and unexpected emotions.

One might wonder how prepared teacher or students are for such encounters in a classroom environment when they are both caught unawares.

Broadhurst describes 'liminal performance' as being 'located at the edge of what is possible' (1999:12). She further states that 'hybridization appears to be one of the quintessential features of liminal theatre' (1999:69). She argues that liminal theatre exists on the edges of what she describes as the accepted aesthetics of theatre. I have been arguing that whereas liminal is often defined as being on 'the edge' of something else that in actual fact a liminal space is not a gap between two others, or an edge around a space, but a space within its own right, in which things are perceived and engaged with in a specific way. This may be due to the way liminal space is socially constructed, with things that are seen as different or alternative being often placed on the edges or in the margins of a society, as their difference threatens the status quo; hence they are not perceived as having a space in their own right⁹⁴. As stated earlier, the word *limen* itself means 'threshold,' neither one place or another, which ties in with the idea discussed in the last chapter where Pillay (Somers: 1996) discussed society's inability to cope with 'grey'; things have to be black or white – grey is threatening as it is neither one nor the other and therefore is pushed to the edge, where it will hopefully have less influence.

Mitchell states 'that ritual is a framed act of life that the initiate invests consciously with a particular meaning' (Jennings: 1994:158). This is not a relevant place to discuss the differences between liminal space and ritual, other than to say that they share similar qualities in that they inhabit specific spaces in which alternative views

⁹⁴ The arts are often seen as being on the edge due to their irrelevance or ineffectiveness. Matarasso (1997) has argued against this in his research 'Use or ornament'.

can be sought. However it could be argued that within a ritual space there is a more overt understanding of the intention as rituals are carefully constructed and more stable. Within liminal spaces, because they are less structured, the client may not be as conscious about the potential meanings being generated. This is, I would assert, the case in dramatherapy when dramatic distance is used as a technique to distance the client from a difficult emotional experience or situation.

Bearing all of the above ideas in mind, I shall now examine aspects of both case studies to see how these theoretical ideas were borne out in practice.

Liminality in Drama Education and Dramatherapy – Case Study Examples

I mentioned earlier that drama teachers and students in a drama class context may be taken unawares when they unexpectedly enter into a therapeutic liminal space within a drama class. I wonder whether these moments occur more often than we think. An interesting vignette to illustrate this concerns a boy in School 'B' where I delivered the dramatherapy group. The field notes below describe this event:

'A most fascinating part of today's session was what happened after I switched the camera off at the end of the session. The next class were coming in, two boys saw my bag of props I was packing away and pulled out my puppets and started to play with them asking if I was a puppet teacher. The one boy with ginger hair suddenly with the puppet that said 'sad' on it began instantly to pretend to cry with it before placing it back in my bag. He seemed to have an instant need to do this work. He did not know who I was or what I was doing there – it was as if the group who had just left had left something in the atmosphere for him to pick up on. The teaching

assistant then said she was amazed because she had always described this boy as being like a puppet in the classroom. I'm not sure what she meant by this' (Primary log School 'B' 11.3.09).

As far as I know, this boy, who was from a different year group, had no knowledge of me or what I was doing there. It felt to me at the time that he instantly had a need to use the puppet in a way which reflected something of himself. Because this was at the end of my therapy group he wasn't recorded on video, or officially part of this research, I therefore have no more data to draw on. As a drama teacher, I might view this incident as a child messing about in a classroom; as a dramatherapist, however, I perceived something underneath his behaviour that briefly allowed him to engage in an alternative way with the puppet. He was not in therapy, neither was I offering therapy, but to me it appeared a therapeutic moment. We could theorise that for a moment. This adolescent boy unwittingly stepped into a theatrical, therapeutic, liminal space; he may not have been aware of this space in a conscious way but he was able to interact with the dramatic material within it. I acknowledged that he might have been responding therapeutically with the puppets to myself and the teaching assistant, I did not acknowledge it to him, nor will I ever know how he perceived it, as within moments he had moved on and I had to vacate the space for the next class.

He may or may not have had knowledge himself of what was occurring, but to me it was an observable phenomenon. I would also suggest that it ties in strongly with several of Jones' (1996) nine core dramatherapy processes, those of dramatic projection, empathy and distancing, play and playing, and therapeutic performance

witness. This moment also shows, I believe, that a therapeutic moment can occur outside of the therapy context; but it is how the observer as well as the client socially construct this and understand it that will make it therapy or not.

How could this moment be validated from an educational perspective? I have already stated that a teacher may have seen this simply as a moment of a child 'messaging about'. Dewey states that 'teachers are the agents through which knowledge and skills are communicated and rules of conduct reinforced' (1938:3). However, if the teacher does not have any knowledge of appropriate therapeutic approaches for the emotional needs of the student then it places them at a disadvantage. From a perspective within the progressive spectrum of education, the role of a teacher is to attempt to make a connection between feeling, thought and education as they are all three connected. I have discussed this earlier in chapter 2. Dewey states that teachers traditionally see that 'the subject matter as well as standards of proper conduct are handed down from the past, the attitude of pupils must, upon the whole, be one of docility, receptivity, and obedience' (1938:3). This one incident of a boy briefly holding a puppet and pretending to cry is an example, from a teacher perspective, of the progressive/traditional dichotomy that teachers face. They could see the moment as an educational space in which to allow students to access personal knowledge through the raw emotion of the moment, or dismiss it as 'bad behaviour' for which a child should be reprimanded. The dramatherapist, I would argue and hope, would take the former of these positions.

Following on from this idea of awareness within the dramatic liminal moment, I would like to return to a moment discussed in the last chapter. The final dramatherapy presentation included boy 'D' the 'blind boy' who survived after all the other warring members of the group had died. He described having used magical powers. Dramatherapists I showed this to as critical friends also noted this as a therapeutic moment. In conversation with the boy several weeks later we exchanged the following words:

'Q: Remember the final performance you did when you played the blind man and you came out from behind the curtains and you stabbed him and you were the only one left and everyone else was dead?

He smiles in acknowledgement.

Q: What do you think about that performance how did it make you feel at the end?

A: I felt good at the end; we didn't plan it that way.

Q: You didn't plan it that way it just happened?

A: Yes.

Q: And you said to me at the end of that you felt like you had special powers?

A: Yes.

Q: What do you think about that do you remember saying that?

A: No.

Q: That's what you said to me and I just wondered if it made you feel good if you're in the performance and suddenly you're the victor the only one left at the end.

A: Yes.

Q: Did that, what did that feel like?

A: I won. I was the greatest.

Q: You were the greatest? Have you ever been the greatest before in anything else I wonder?

A: Just running and football.

Q: Are you good at running and football.

A: Yes' (Child 'D' Interview 1.4.09).

Although he struggled to recall elements of what he had said during the actual session, he clearly remembered performing it and was able to recall the satisfaction of 'being the greatest.' 'D' was a boy who struggled in the therapy group environment and struggled to know how to work with his peers, but is a boy who obviously sees himself as successful in other areas of his school life. He appears to have been able to make a shift here, transferring briefly success in other aspects of his school life, into the theatrical therapy moment which made him feel successful here, too. I am also left wondering further about ritual and liminal spaces, discussed earlier. In football and sports there are set rules, we know what is required of us; I have already said that structures and rules are less clear in liminal space. For boy 'D' there may have been an element of moving from a more ritualised space – sports, where he understands the rules - to a more liminal, less structured space, one provided by dramatherapy.

I also asked him more generally about the group and what he had got out of it:

'Q: Has the dramatherapy group over the last ten weeks helped you with your confidence if so in what way?

A: Yes. I feel like I can speak more.

Q: What drama skills do you feel you learnt over the last ten weeks?

A: Not really.

Q: Has the group helped you work more effectively with other students in the group

- if so how and in what way? Has the dramatherapy group taught you about emotions if so in what way?

A: Yes

Q: In what way?

A: I didn't talk about ... (inaudible) or act out my emotions.

Q: Is that different now in what way?

A: Don't know (unable to answer).

Q: It's OK if you can't find words' (Child 'D' School 'B' 1.4.09).

This is a child who acknowledges that he finds it difficult to talk or share his feelings in a group and even in this conversation with me he struggles to find words to express himself. It would be interesting here to explore this from two different perspectives, educationally and therapeutically, whilst acknowledging that each approach also relies to an extent on the other. Neelands (2009) has stated that in recent years there has been a move away from what he has described as a pro-technical to a pro-social experience of drama education. He suggests that the drama education experience for some young Hindu and Muslim girls in a class he observed was about:

'helping students make contextual and authentic connections between the abstractions of an English National Curriculum and the heartbeat of their own lived experience as new arrivals with different ontological and epistemological traditions in their travel sacks' (2009:4).

As a therapist I would assert we all bring emotional and psychological baggage with us, my aim as therapist being to help clients make connections between the dramatic material as it is presented and the 'heartbeat' of their own individual lived experience.

Whilst Boy 'D' discussed the magical powers in the original dramatherapy group he was still 'in role' as I had asked them to briefly remain in role at the end of their performance. I wonder if by remaining in the role he had been able to express more succinctly how he felt at that moment. The role was acting as a liminal – or at the very least a *liberating* - space in which he could view and voice things with greater clarity than usual. It certainly appeared to be more difficult for him to express his feelings outside of that role some time later. I am also reminded of Saint Genesius, discussed earlier in this research; I theorised he could only acknowledge the clarity of his own beliefs whilst being in role.

I carried out a group interview with the dramatherapy group at School 'B'. One girl had described herself as 'crazy' throughout the sessions. I shall call her 'A' here, the 'princess girl' described in an earlier chapter who thought of herself as shy, whom I shall call 'B', 'D' who played the blind boy and 'O' the boy who often clashed with girl 'A'. These were some of their comments in interview:

'Q: As a group do you feel the dramatherapy group has helped you think about your own feelings?

A: I think.

Q: In what way, as a whole group.

A: I reckon it has helped us all in a way.

D: Some people more than others.

O: Some people are like shy. Like 'D' for example, he's quite shy, but when he's with his friends he's quite good at acting.

A: 'B' used to be quite shy but now she's being more open, you're not exactly fun, but you're getting there.

Q: You have seen that difference in her?

(A nods yes).

A: I noticed that in the last few months.

Q: Do you agree with that?

B: Sort of.

Q: Has the therapy group helped.

O: Yes.

Q: I'm asking 'B'.

B: I'm confident in the group but not more out of the group'

(Group Interview 1.4.09).

From this interview it is clear that the group members noticed that both 'B' and 'D' had developed in confidence within the confines of the group.

This research is not about the effectiveness of dramatherapy or drama education but about differences and overlaps between the two practices. However the above data does suggest that for the young people concerned they felt the dramatherapy group

had been effective in allowing them to accept each other and build relationships and a sense of confidence. I would also argue that it is the liminal positioning in which the work occurs that can help it be more effective. This is not to say that young people within a drama education class could not also demonstrate similar aspects of the above. Students within school 'A', the school where I taught drama, appear to concur, as one student stated on having to work as part of a group with students they didn't normally work with affected them:

'Yes, you listen to each other. Not trying to shout over each other and one person taking control and saying you've got to do that. And if one person does that you have to say we've got to work as a team and work properly. Not just your ideas' (Student Interview School 'A' 25.3.09).

The place where students can work at building social relationships can occur in a variety of real life situations and is not exclusively in the realm of drama education or dramatherapy. However, I would assert that by creating a liminal space in which we are not seeking specific skills-based outcomes but a creative therapy space that does not require set targets or curriculum, interpersonal issues can be explored more richly and deeply. Thinking about feelings, emotions and relationships as therapy and led by a therapist could potentially be more effective when attempting to deal with more complex self-esteem and confidence issues. This is especially so when a group of young people are struggling with complex emotional and psychological difficulties which require a facilitator who has had a more specific training, dealing not only with group members' individual conditions, but the complex interpersonal relationships

these create. There is not an emphasis on this within a current drama education setting and staff are not trained to recognise and manage this. Yet, if general self-esteem and confidence are essential for students to achieve academically, then there is surely a place to recognize their educational centrality.

Additionally it is not only what is done within schools, but ultimately how what is done is perceived by others and then communicated back to the student. Anafara in his article on 'Urban Schools and Liminality' states that schools are 'safe testing grounds' (1997:2) for students and he also feels that there is 'little conceptualisation of schools as a 'safe place' for students to critically examine, challenge and possibly change the social structure' (1997:2). He discusses further that schools from the liminal anthropological perspective are 'betwixt and between' (1997:2) childhood and adulthood. He goes on to refer to schools as ritual liminal states referring to Van Gennep (1960) and his writing on rites of passage. He concludes that education must be conceived of as having a closer relation to the liminal process:

'Schools must be connected to the larger society and students must see the relevance of the curriculum to their future lives ... I hold that they must be seen as competent partners in the educational process ... This formulation of students as children negates what is central to the students' emerging concepts of themselves as adults' (1997:8).

Anafara believes that seeing students as developing individuals within a liminal framework helps in 'modelling schooling' (1997:11). I would assert that

dramatherapists have a particular skill in being able to assist students in this, having an understanding of liminal frameworks and spaces. Conroy also deliberates over what he calls 'liminal education' by stating:

'In opening up alternative positions critical of or running counter to the centre it enables students to adopt a critical position themselves. By engaging and exploring with them insights to be garnered from the periphery and deployed in their own education, children will enjoy richer and more varied experiences' (2004:60).

Thus placing the idea of liminality firmly within the realm of education, as a positive learning experience.

I carried out an interview in the drama class, School 'A', with two students who both appeared to me and the class teacher to have developed some level of confidence throughout the work, 'R' a boy of 13 and 'S' a girl of the same age. I began by asking them whether the group had helped their interpersonal skills:

'Q: Has it helped you to get on with people better?

R: Yes a bit.

Q: In what way?

R: Communicate have a conversation better.'

(Student 'R' interview School 'A' 25.3.09).

I then asked them both about the impact the group had had on their confidence:

'Q: Has the drama class over the last ten weeks helped you with your confidence if so in what way?

R: A bit, I can perform more confidently in front of people.

S: Before I tried to get the little roles where I didn't have to say as much, now I try to get bigger roles.

Q: You both feel more confident?

(Both nod yes)'

(Student interview 'R' & 'S' School 'A' 25.3.09).

In a similar way to the dramatherapy group, both students acknowledge they have developed levels of confidence from being within the drama class, something backed up by my own and the teacher's observations. I then discussed with them the impact the work had had on their ability to work more effectively with other students:

'Q: Has the group helped you work more effectively with other students in the class - if so how, and in what way?

S: If you work with quiet people in class they seem to have louder voices in drama, they express it more in drama.

Q: So some people who are quite quiet find a voice in drama, why?

R: Because outside of drama they seem nervous but in drama they are more confident.'

(Student interview 'R' & 'S' School 'A' 25.3.09).

'R' states that inside the drama space he had noticed that students appear more confident, whilst being in his words 'nervous' outside of that space.

I then asked them a final question about how the work had impacted on their understanding of their feelings and emotions:

'Q: Has the drama class taught you about emotions if so in what way?

R: Nothing really...

Q: Has the class helped you think about your own emotions and feelings towards others and how you respond to each other?

S: In the role it has.

Q: But it hasn't outside of those characters?

S: No'.

(Student interview 'S' & 'R' School 'A' 25.3.09)

This statement by 'S' is making an important distinction between what happens inside the roles or characters they play within the drama and what happens outside of the role or drama. There is here an element of what Jones (1996) discusses as the therapy being inside the drama – in that within the drama she considered the emotions that were occurring between the characters. Where this potentially differs from dramatherapy is that there is no therapist to allow and assist the students to make the connections between the emotions within the drama and connections with themselves as individuals in the real world outside of the drama – what Jones would describe as the 'life drama connection' (1996:117). Interestingly this is what Neelands as a drama educator was inferring should happen in good drama education

earlier. Dramatic art itself has liminal qualities that allow issues to be seen through the lens of drama. However this will not necessarily allow the individual to make connections for themselves to their own personal circumstances.

In a second interview with a group of students in the drama class in School 'A', similar sentiments around their perceived ability to develop confidence and negotiation skills emerged. As one student stated:

'In normal lessons we would probably have had to shout at each other and the teacher would have had to get involved but now if we did this we would just have to talk and find a way round it rather than get the teacher involved'.

(Drama Class interview School 'A' 25.3.09.).

There was an acknowledgement, then, that they had learned and developed abilities to get along and work together.

From a practical perspective students also noted the importance of performance and the impact that this had upon their own self-confidence. Two students from the group interview in the drama class at school 'A' concluded:

'1: It helped my confidence because you don't often get the chance to perform twice in a lesson; we got to perform in every lesson so it made me more confident in performing.

2: Yes we got to do drama in every single lesson in groups of threes or fours. I think that helped my confidence because we performed virtually every week it helped my confidence' (Drama teaching class interview School 'A' 25.3.09.).

In one final question I asked whether the drama class had impacted on their understanding of feelings and emotions and one student cited the drama class analysed in the last chapter, where four girls played the roles of emotions:

'A: Yes I think it has because that end piece which was about the emotions, everyone just did about dying and killing each other ... in drama you think that you might just need killing and dying to make it good instead of being happy and picking daisies and stuff like that'

Q: Is it all about what makes good drama?

A: Yes some people are more immature and like some people cry in our form and some people get upset over stuff that isn't worth getting upset about.

In drama it can help us connect to things like that. Like how we feel.'

(Group Student interview School 'A' 25.3.09).

Earlier in this chapter I offered a theoretical model (Fig 16) in which I argued that the liminal space between the two fields of drama education and dramatherapy were nebulous and shifting, that there was no concrete line between them. I would infer from these case studies firstly that there are wide commonalities across both approaches which are inherent because of the art form of drama. The ideas of confidence building, self-esteem, social skills development and emotional literacy

occur in statements by students in both groups. Secondly, and more importantly, there are examples in both case studies where 'role' is key, in which a liminal state can exist for students where they are able to have clarity of thought and emotional response from inside it. Landy describes 'the dramatic experience of role as being one of paradox: 'I am me and not-me at the same time. It is one of engagement and separation'. (1991:29). Landy infers here that the playing of a role is a position of duality - in actual fact he is suggesting a liminal space. Landy considers role to be of central importance to dramatherapy stating that 'role may be, in fact, the single most significant feature that distinguishes drama therapy from other forms of psychotherapy and healing' (1991:29). In this context a drama student might have an emotionally unexpected response and be unable to understand this. In a therapy context the therapist would assist the student to understand this liminal positioning. However these boundaries are nebulous and shifting and we cannot always predict how an individual will respond in either a therapy or education context.

The Liminal Debate – A New Paradigm Approach

This chapter has begun to consider a liminal debate in relation specifically to drama education and dramatherapy. It has shown that within context and discourse there exist liminal spaces within both disciplines; and that these liminal spaces are not necessarily definable within the classical interpretation of anthropological thinking but begin to take on their own, specific, intended, practice-specific meanings, whilst at the same time remaining fluid. The art form of drama, whether used educationally or in a therapy context, is shared across the two practices but nonetheless each has a scope in which certain potential outcomes sit more comfortably. If the

development of confidence and a basic understanding of emotions and relationships exist within a drama education context, it can be developed further within a dramatherapy process where these issues are looked at more specifically and in relation to an individual's personal position and their relationship to the wider group.

It is possible for different liminal states to exist within either discipline, the one being more artistic which can, as an offshoot, at times give some psychological insight which might be unprocessed by the student and teacher; the other in which individuals can make personal connections with the support of a dramatherapist to help and guide them. Additionally social and political contexts operate on this liminal space and have a bearing upon whether something is more educational or therapeutic. New paradigm frameworks would assist in developing this thinking further and is central to this research as it indicates an area which the two professions of drama teaching and dramatherapy could mutually explore for the benefit of both. I have suggested that there could be a rainbow of multivariate approaches existing within both of these frameworks, acknowledging the impact that each has over the other and that they might on occasion merge. This chapter, then, has begun a debate, which I hope will continue.

Section Five

Conclusion

Conclusion

‘I think we need to remember the ways in which Peter Slade developed dramatherapy from a starting point of drama in education’
(Dramatherapist Survey Response).

I began this research quoting Richard Courtney’s statement about the difficulty of attempting to define dramatherapy. Robert Landy spoke to me about his view of the role of drama, stating that it was ‘... about people creating a distance between the everyday reality and the reality of the imagination...’⁹⁵. David Read Johnson considered the possibility of a bivariate approach to drama and dramatherapy; that at a critical moment drama might bifurcate in one of two directions, be it drama or dramatherapy. Sue Jennings argued that dramatherapy should be more linked to social education. The dramatherapist’s statement above shows that this practitioner places the historical development of dramatherapy in the UK firmly within an educational framework. This conclusion will synthesise the key ideas that have been debated in this research, arguing that the spaces between drama education and dramatherapy have room for further future dialogue between drama educators and dramatherapists.

Roots

John Somers of Exeter University stated in a recent e-mail blog that:

⁹⁵ Personal interview with the author 8.9.07.

'Drama nationally was born in schools after World War Two when radical change took place in education and other aspects of society ... Drama came in on a wave of 'child-centred learning' and it was taught by teachers who, in the main, had learned about Drama through summer schools and INSET courses run by organisations such as the Educational Drama Association (EDA) headed by Peter Slade. In the early days, drama focussed on child-development and creativity, mostly comprising improvisation and devising'⁹⁶.

He goes on to state that historically drama education was then left with a difficult decision to make and that:

'The move to GCSE further entrenched Drama as an 'exam subject' and, generally, over the years the subject has moved gradually away from its focus on student creativity, constructive playfulness and authorship through devising and improvisation to a more rigid 'theatre-based' syllabus'⁹⁷.

It is revealing to parallel this with an e-mail conversation I had with Sue Jennings about the current state of dramatherapy in the UK. She stated independently:

'Peter Slade is a pioneering member of this development when he directly saw that children with 'needs' changed if they participated in drama. He has been an enormous influence in changing people's mind set about dramatherapy - even

⁹⁶ John Somers The case for Drama Posted by: "Somers, John" J.W.Somers@exeter.ac.uk
Fri Mar 18, 2011 6:34 am (PDT). drama_uk@yahoogroups.com

⁹⁷ Ibid.

though his remit was largely within schools and with children. He is certainly the first person to put drama and therapy together as one word and was getting close to a greater understanding of the impact of drama on mental processes'⁹⁸.

Somers acknowledges the progressive approach instrumental in the development of drama education with Slade playing a central role; Jennings, too, sees the role that Slade played in the development of dramatherapy as being central. This research has shown a clear historical link between drama education and dramatherapy and it is important that teachers and therapists acknowledge this common historical ground between their professions.

A Summary of Research Findings

This thesis has explored the spaces 'betwixt and between' drama and dramatherapy. It has shown that these spaces are complex, fluid and multivariate – that there are a range of possible outcomes in drama or dramatherapy which may be educational, or therapeutic. This has great relevance to Schechner's (2003) idea of efficacy and entertainment (discussed earlier) being 'braided together' in which neither is the original. Contexts and discourses around dramatherapy and drama education are complex and help to create and shape liminal spaces which at times can be reducible to neither therapy nor education but which are rather a fusion of the two. A teacher or therapist may well have a remit to lead in either the direction of teaching or therapy, but we can never be sure how the individual will respond. There is a greater

⁹⁸ Personal e-mail Sue Jennings Sun 6/5/2011 7:03 AM

chance an individual will have conscious awareness of personal issues in a dramatherapy context. That is not to say it cannot lead to unexpected emotional responses for students within a teaching context. The quality of the relationship between tutor and pupil or therapist and client is also central and the way in which the dramatic material is related to by each person and the context in which this takes place are all key elements. The use of role here is also significant. There are however no certainties; no guarantee can be made how an individual or group may respond. What can be said is that the greater the dialogue, debate and collaboration between drama teachers and dramatherapists, the greater the potential benefit to both professions and the populations they serve.

A Re-reading of the Literature Review & Empirical Work

It is useful briefly to reflect on how the selective nature of the literature review has impacted upon the empirical work and research and vice versa. I stated in the literature section that my intention was to set up a series of oppositions between drama education and dramatherapy in order to illuminate my own empirical experience of the tensions witnessed as a dramatherapist within educational settings. Fig 2 (page xx) justifies my need to have been necessarily selective from a practical perspective due to the range of professions and individuals involved.

Additionally, as the re-search is based around my own experiences, the literature review needed to reflect primarily my own influences and empirical background as a creative drama educator moving into dramatherapy. It has therefore been necessary

not to hide from but honestly acknowledge my own drama and education background and its impact upon myself as a professional dramatherapist. I have argued that this should not be seen as a methodological weakness so long as it is openly acknowledge and questioned, as O'Toole has discussed (2006:73). This research has been as much about examining the context of my own professional history and development, as it has been concerned with the context of the places I have researched myself in, as both teacher and therapist; and the nature of the effect of those places upon myself, the individuals involved and their reflexive impact back upon myself.

It could be argued, then, that this research has been a personal and professional journey in which I have presented opposing views in order to break them down and examine them both professionally and personally; but always acknowledging that I have done this as an essential part of the process. I am not objectively removed from either the profession or the material, from the schools or young people I work with, all of which have been integral to my identity and life's work. Each dramatherapy professional brings their own context, passion and perspective to their work. This research has respected that ethos, has justified the approaches used and, where necessary, has brought the perspectives of others into consideration as a counter balance to my own, personal views.

A Personal Perspective

Neelands states that as a young drama teacher he was expected to do drama in and out of the classroom and was told to: 'start a youth theatre' (2010:XV). It was in a local youth theatre in the late 1970's that I first came in touch with what I would later understand to be progressive drama. At that time, in my early teens, the names of Heathcote and Bolton were unknown to me but looking back I am convinced these influences were circulating in the head of the school drama teacher who, like Neelands, had been told to 'start a youth theatre'. An obvious notion in this research is that the drama outside of the main school curriculum, including youth theatres and school plays, is as important as the drama work carried out within school time as part of the curriculum. As a shy young teenager, I unwittingly gained considerable therapeutic value in a youth theatre when modern dramatherapy was in its infancy. Ultimately this became something I was to return to in this research, some 30 years later.

In my case studies I did not work with 'damaged' young people, nor have I focused on the effectiveness of dramatherapy within schools. However, outside of this research, I recently carried out six dramatherapy sessions in a local pupil referral unit. The sessions were with two small groups of students who had significant difficulties within both their home and school lives, which made it almost impossible for them to access the curriculum in any useful or meaningful way. The key to the success of these sessions was in the training with the staff prior to the work commencing. Developing a good working relationship with the staff was vital. Staff

anecdotally reported back that there were noticeable differences in the relationships and attitudes of the young people after the completion of this brief period of therapy. There are many units like this that could benefit from this type of work. Jonathan Cleaver, as we have seen, has provided us with at least one working model for a whole school approach with an embedded teacher/therapist.

Futures

In the British Association of Drama Therapists Newsletter in June, 2011, the Chair, Bruce Howard Bailey, reported that despite a request to explore the possibility of changing the title of Dramatherapist to Drama Psychotherapists in conjunction with the Health Professions Council, at present 'the Council would not be inclined to agree to protect a new title' (Howard Bailey: 2011:10). However the door has been left open for the possibility of dual titles to exist in the future. This, I feel, is significant. My concern is that the professionalisation of dramatherapy may lead it to be a therapeutic commodity more akin to psychotherapy than drama and theatre. Psychotherapy as a profession has its roots in a medical model, which has been criticised by Mason (1989) for its power imbalance. The roots of dramatherapy, I assert, lie in progressive education, with a child centred approach not reliant on an establishment of organisational and governmental power. If we might fear with some justification that the dominant (Williams: 1977) discourse of drama education, in some schools at least, has become one of economic technicism, one wonders whether the emerging culture for dramatherapy may share a similar destiny. Jennings has been concerned herself with just this notion, recently stating to me:

‘just as we were persuaded to become more 'mainstream' by insisting on MAs, protection of title and ring fencing of jobs, I think it could go further and that eventually dramatherapy will become drama psychotherapy with a clinical remit seen as paramount’⁹⁹.

Neelands states:

‘In times of crisis we turn to art as a necessary response. When the events in the world are of such magnitude, such horror, such a challenge to our notions of civilisation and culture, we are drawn to explanations of artists as much as to politicians and ‘experts’ (2010:121).

Jennings’ concern is that ‘we are faced with technological advancements that human beings cannot keep up with - they become an end in themselves as people believe that social networking is true friendship’.¹⁰⁰ One of her primary concerns is the:

‘seeming lack of empathy in children and young people - I would like to see dramatherapy, healing theatre, ritual theatre, developing as a primary pathway in both prevention and cure - after all, the BMA have endorsed dramatherapy in a recent report. However I fear it may well go otherwise...’¹⁰¹.

⁹⁹ Personal e-mail Sue Jennings Sun 6/5/2011.

¹⁰⁰ Personal e-mail Sue Jennings Sun 6/5/2011.

¹⁰¹ Personal e-mail Sue Jennings Sun 6/5/2011.

New paradigm approach

There are, however, glimmers of hope. Neelands (2009) has consistently argued for a pro-social as opposed to pro-technical approach to drama in education. He states that the pro-technical approach is geared towards the ideology of inspection whereas the 'pro-social includes a decentring of the narrow compass of subjects as the 'natural' way of organising, limiting, delivering and assessing knowledge' (2009:5).

This process is concerned with relationships and Neelands states:

'in schools that adopt drama as a pro-social, ensemble-based process for building community and a common culture, young people are beginning to model the conditions for a future society based in the necessity of learning how to live with the *grave importance of our interdependence as humans*' (2009:175).

He also states that 'the quality of relationships and the necessity of risk and trust are common to an ensemble based theatre company' (2010:140). It is this necessity of relationship between teacher and student, therapist and client and professionals alike that will be key to any new paradigm to shape the contexts, discourses and spaces within drama education and dramatherapy.

I noted earlier that the key to the success of the brief dramatherapy intervention I carried out was the training delivered to all the teaching staff in the pupil referral unit. The training, a simple, one-off practical introduction, was revelatory for staff on

a personal as well as professional level. One member of staff continued to thank me for several weeks. Though it had been a training session, the dramatic material had allowed him to process personal as well as professional issues. This is a further example of the unpredictability of how individuals may respond in educational or therapeutic spaces. What is important is that the entire teaching staff was able to understand how dramatherapy could be relevant to the students within their school. I was not perceived as 'the therapist' who comes to do 'therapy' but as a member of the *same* team supporting very complex young people with multiple difficulties.

Throughout this research, various professionals have cited an interest in drama education and dramatherapy, but have acknowledged that generally there is a lack of any real dialogue. Teachers and therapists need to put aside their anxieties and prejudices and begin to have necessary dialogues which will allow understanding between the two professions to develop. There are commonalities in terms of history and art form and an overlap between the professions, whether they choose to acknowledge these or not. They are not simple but complex and open to diverse approaches and responses. This in itself can cause division when there is no clear cut and simple rationale.

Dramatherapists must accept some responsibility for this, as Jennings states:

'People say - dramatherapy is not known as a term - people don't accept it - colleagues don't take me seriously – that's why we need to be known as psychotherapists! Well why are we surprised? How many people are out there

pioneering, writing, speaking, showing that dramatherapy matters - we are an alternative pathway from conventional medicine - and that does not mean we are 'New Age' - indeed I think we are very Old Age!!'¹⁰²

It is with no great irony that the first two books published specifically on dramatherapy within education have been published in 2012. 'Dramatherapy with Children, Young People and Schools' (Leigh et al 2012) has contributions from some 20 or more dramatherapy and other professionals, including myself. This book will hopefully provide evidence of the rich practice that exists, and the fact that there are a number of dedicated professionals carrying out this work in schools and educational establishments around the country. It reflects the inter-disciplinary nature of dramatherapy within wider educational settings. Additionally 'Dramatherapy & Family Therapy in Education' (McFarlane & Havey: 2012), reflects a need for multi-profession and multi-agency working with schools, students, families and their local communities.

Ultimately it is the power and possibilities that drama in all its forms, be it educative or therapeutic, and the potential for the positive impact on the young people we all work with and serve that is important. With this in this mind I leave the final quote of this dissertation to Neelands, as I feel his statement has relevance to both the professions of drama teaching and dramatherapy:

¹⁰² Personal e-mail Sue Jennings Sun 6/5/2011.

'... through their artistic transformations of time, space and self in drama, young people can find voice, confidence and tools to transform their worlds and stories' (Neelands:2010:XXI).

References

- Aday, L. A. Cornelius, L. J. (2006). *Designing & Constructing Health Surveys – A Comprehensive Guide*. San Francisco: Jossey Bass.
- Ackroyd, J. ed. (2006). *Research Methodologies for Drama Education*. Stoke on Trent UK: Trentham Books Limited.
- Andersen Warren, M. Grainger R. (2000). *Practical Approaches to Dramatherapy The Shield of Perseus*. London: JKP.
- Anfara, V.A. (1997). *Urban Schools and Liminality*. New Orleans: University of New Orleans in National Forum Journals Los Angeles (Electronic Edition www.nationalforum.com). Accessed 9.04.11.
- Armstrong, K. (2006). *A Short History of Myth*. United States: Cannongate.
- Ashworth, P. D. (1995). The Meaning of "Participation" in Participant Observation in *Qualitative Health Research* 1995; 5; P.p.366.
- Assessment and Qualifications Alliance. General Certificate of Education. Drama 3241(2010) Specification. Crown Copyright: HMSO.
- Auslander, P. (2003). *Performance – Critical Concepts in Literary & Cultural Studies*. Oxon: Routledge.
- Austin, J. L. (2000). Performative Utterances in Stainton, R. ed. *Perspectives in the Philosophy of Language*. Ontario: Broadview Press. P.p. 239 – 252.
- Austin, S. F. (1917). *Principles of Drama-Therapy A Handbook for Dramatists, Dealing with the Possibilities of Suggestion and the Mass Mind*. New York: Sopherim.
- Avis, J. Fisher, R. Thompson R. (2010). *Teaching in Lifelong Learning – A Guide to Theory & Practice*. Berkshire: Open University Press.

- Babbie, E. R. (1990) . *Survey Research Methods*. 2nd Edition. Belmont CA: Wadsworth Publishing Company.
- Barbato, L. (1945). Dramatherapy in *Sociometry* 8 396-98.
- Barnes, J. (2000). *Aristotle, A Very Short Introduction* Oxford: Oxford University Press.
- Baron Cohen, D. King, J. (1997) Dramatherapy: radical intervention or counter-insurgency in *Dramatherapy Theatre & Practice* 3 Jennings S. ed. London: JKP. P.p. 269 -283
- Bettleheim, B. (1991). *The Uses of Enchantment*. London: Penguin.
- Bird, D. (2010) The Power of New Story: The Bigger Picture. Narrative Therapy and the role of aesthetic distance within the process of re-authoring in *The Journal of the British Association for Dramatherapy* Vol 31. No 3. Winter 2010. P.p. 10 – 14.
- Birks, M. (2008) Memoing in Qualitative Research Probing Data and Processes in *Journal of Research in Nursing*. January 2008 vol. 13 no. 1 P.p. 68-75.
- Blatchford, P. Bassett, P. Goldstein, H. Martin, C. (2003) Are Class Size Differences Related to Pupils' Educational Progress and Classroom Processes? Findings from the Institute of Education Class Size Study of Children Aged 5–7 Years in *British Educational Research Journal* Vol. 29, No. 5, P.p.709-730.
- Blatner, A. (1996). *Acting-In Practical Applications of Psychodramatic Methods*, 3rd Edition. USA: Springer Publishing Company.
- Blatner, A. (2000). *Foundations of Psychodrama: History, Theory, and practice* Fourth Edition. USA: Springer Publishing.
- Boal, A. (1992). *Theatre of the Oppressed*. London: Pluto Press.

- Boal, A. (1995). *The Rainbow of Desire. The Boal Method of Theatre & Therapy*. London: Routledge.
- Bolton, G. (1988). *Drama as Education (Second Edition) – An Argument for Placing Drama at the Centre of the Curriculum*. London, Longman.
- Bolton, G. (1993). *New Perspectives on Classroom Drama*. Hemel Hempstead: Simon & Schuster.
- Booker, C. (2004). *Seven Basic Plots*. London: Continuum.
- Booth, D. (2005). *Story Drama: Creating Stories Through Role Playing, Improvising and Reading Aloud (Second Edition)*. Ontario Canada: Pembroke Publishing.
- Bourdieu, P. (2005). Belief and the Body in Fraser, M. Greco, M. eds. *The Body a Reader*. London: Routledge. P.p. 87 - 91.
- Bridges, D. (1999). Writing a research Paper, Reflections on a Reflective Log in *Educational Action Research*. Volume 7. no 2. June 1999. P.p. 221 – 234.
- Broadhurst, S. (1999). *Liminal Acts a Critical Overview of Contemporary Performance and Theory*. London: Continuum.
- Brook, P. (1986), *The Empty Space*. London: Penguin.
- Brooks, S. (2006) *Creative Arts Therapies Manual: A Guide to the History, Theoretical Approaches, Assessment and work with special populations of art, play, dance, music, drama and poetry therapies*. Springfield Illinois: Charles C. Thomas Publishers
- Brown, D. Pedder, J. (1979). *Introduction to Psychotherapy. An Outline of Psychodynamic Principles and Practices*. London: Tavistock Publications.
- Bruner, J. S. (1962) *A Study of Thinking*. New York: Science Editions Inc.
- Burry, P. (2008). *Living with 'The Gloria Films' A daughter's Memory*. Ross on Wye, UK: PCCS Books.

- Campbell, J. (1993). *The Hero with a Thousand Faces*. London: Fontana Press.
- Campbell, J. (1988). *The Power of Myth*. New York: Doubleday.
- Carnicke S. M. (1993). *Stanislavsky: Uncensored and Unabridged* in TDR (1988) Vol. 37, No. 1 (Spring, 1993). P.p. 22-37.
- Casson, J. W. (2004). *Drama, psychotherapy and psychosis: dramatherapy and psychodrama with people who hear voices*. Hove East Sussex: Psychological Press.
- Cattanach, A. (1997). *Children's Stories in Play Therapy*. London: JKP.
- Cattanach, A. ed. (1999). *Process in the Arts Therapies*. London: JKP.
- Chesner, A. (1995). *Dramatherapy for People with Learning Disabilities A World of Difference*. London: Jessica Kingsley Publishing.
- Children's Act (1989) UK Crown Copyright: HM Government.
- Children's Act (2004) UK Crown Copyright: HM Government.
- Christensen, P. Prout, A. (2002). Working with ethical symmetry in social research with children in *Childhood*, 9, 4: P.p. 477-497.
- Cochran Smith, M. Lytle, S.L. (1993). *Inside Outside Teacher Research and Knowledge*. New York: Teachers College Press.
- Conroy, J. C. (2004) *Betwixt & Between: The Liminal Imagination, Education and Democracy*. New York: Peter Laing.
- Cohen, L. Manion, L, Morrison, B. (2007). *Research Methods in Education*. Oxon: Routledge.
- Cook, H. C. (1917). *The Play Way An Essay in Educational Method*. New York: Frederick A Stokes Company.
- Cooper, D. E. (2011). *Education and Learning Nietzsche's Educational Philosophy*. Oxon: Routledge.

- Couroucil-Robertson, K. (1998) .The Application of Myth and Stories in
Dramatherapy in *The Journal of the British Association for Dramatherapists* Vol 20
No 2. Summer 1998 P.p. 3 –10.
- Courtney, R. (1988). A Whole Theory for Drama Therapy (1986) in Booth, D. and
Martin-Smith A. eds. *Re-cognizing Richard Courtney Selected Writings on Drama and
Education*. Ontario: Pembroke. P.p. 192 -200.
- Courtney, R. (1989). *Play Drama and Thought – Fourth Edition Revised the
Intellectual background to Dramatic Education*. Toronto Canada: Simon & Piere.
- Costley, C. Elliot, G.C. Elliott, G, Gibbs P. (2010) *Doing Work Based Research:
Approaches to Enquiry for Insider Research*. London: Sage.
- Cox, C.B. Dyson, A.E. ed(s). (1969). ‘Fight for Education’ P.p. 80 and ‘The Crisis in
Education’ P.p. 160 in *Critical Survey*. Critical Quarterly Society.
- Cresswell, J. (2003). *Quantitative, Qualitative and Mixed Method*. London: Sage
Publishing.
- Cresswell, T. (2004). *Place a Short Introduction*. Oxford: Blackwell Publishing.
- Crosby, J. (2009). *Liminality and the Sacred: Discipline Building and
Speaking with the Other*. in *Liminalities: A Journal of Performance Studies*
Vol. 5, No. 1, P.p. 1-19
- Crowe B. J. (2004). *Music and Soulmaking. Towards a New Theory of Music Therapy*.
Maryland US: Scarecrow Press.
- Culler, J. (1976). *Saussure*. Sussex UK. The Harvester Press Limited.
- Czarniawska, B. Mazza C. (2003) Consulting as a Liminal Space in *Human Relations*
Volume 56 (3) P.p. 267-290: 031612. London: Sage Publications.
- Davis, A. (1998). *The Limits of Educational Assessment*. Oxford: Blackwell Publishers.

- Davis, L.J. (1987). *Resisting Novels: Ideology and Fiction*. London: Methuen.
- Denscombe, M. (2007). *The Good Research Guide: for Small Scale Social Research Projects*. New York: MCGraw-Hill International.
- Denzin, N.K. (1997). *Interpretative Ethnography: Ethnographic Practices for the 21st Century*. Thousand Oaks: Sage.
- Department for Education and Skills (2005) *Excellence and Enjoyment: Social and Emotional Aspects of Learning*. London: Crown Copyright HMSO.
- Department for Education & Skills. (2006). *National Statistics. First Release. Schools and Pupils in England, January 2006 (FINAL)*. SFR 38/2006.
- Department for Education and Skills (2007) *Social and Emotional Aspects of Learning for secondary schools (SEAL)*. London: Crown Copyright HMSO.
- Derrida, J. (1998). *Of Grammatology*. Baltimore: John Hopkins University Press.
- Dewey, J. (1938). *Experience and Education*. New York: Macmillan.
- Dewey, J. (1948). *The School & Society. Revised Edition*. Chicago: The University of Chicago Press.
- Dokter, D. Winn, L. (2009). Evaluating Dramatherapy. EBP and PBE: A Research Project in *The Journal of The British Association of Dramatherapy* Vol 31 No 1 Spring 2009. P.p. 3-9.
- Eisenhar, K. M. (1989) Building Theories from Case Study Research
In *The Academy of Management Review*. Vol. 14, No. 4 (Oct., 1989), pp. 532-550
- Emunah, R. (1994). *Acting For Real, Drama Therapy, Process, Technique, and Performance*. London: Routledge.
- Esslin, M. (1990) *The Field of Drama – How the Signs of Drama Create Meaning on Stage & Screen*. London. Methuen.

- Etherington, K. (2004). *Becoming a Reflexive Researcher : Using Our Selves in Research*. London: Jessica Kingsley Publishing.
- Evans, L. (2002). *Reflective Practice in Educational Research*. London: Continuum.
- Evertson, C. M. & Randolph, C. H. (1989). Teaching practices and class size: a new look at an old issue in *Peabody Journal of Education*, 67, pp. 85–105.
- Every Child Matters*. (2003). Green paper. London: Crown Copyright HMSO.
- Evrienov, N. (1927). *The Theatre in Life*. New York: Harrap.
- Fairclough, N. (1999). *Critical Discourse Analysis. The Critical Study of Language*. Essex: Longman.
- Fairclough, N. (2001). *Language and Power Second Edition*. Essex: Pearson Education Limited.
- Feagin, J.R. Orum, A.M. Sjoberg, G. ed.(1991). *A Case for the Case Study*. North Carolina: The University of North Carolina Press.
- Flyvbjerg, B. (2006). Five Misunderstandings about Case-Study
In *Research Qualitative Inquiry*, Volume 12 Number 2 219-245.
- Fowler, W.S. (1990). *Implementing the National Curriculum – The Policy and Practice of the 1988 Education Reform Act*. London: Cogan Page Ltd.
- Freeman, M. (2001). Reflective Logs: an aid to Clinical Teaching and Learning in *International Journal of Language & Communication Disorders*. Volume 36, Issue S1, P.p.411–416.
- Freud, S. (1911). *The Interpretation of Dreams Third Edition*. USA: Plane Label Books.
- Freud, S. (1927). *The Ego and the Id*. London: Hogarth.
- Freud, S. (2009). *On Creativity and the Unconscious: The Psychology of Art, Literature, Love, and Religion*. New York: Harper Perennial Modern Thought.

- Fromm, E. (1951). *The Forgotten Language – An Introduction to the Understanding of Dreams, Fairy Tales & Myths*. New York: Grove Weidnefeld.
- Gallagher, K. (2007). *The Theatre of Urban – Youth and Schooling in Dangerous Times*. Toronto: University of Toronto Press.
- Geertz, C. (1973). *The Interpretation of Cultures*. New York: Basic Books
- Gersie, A. & King, N. (1991). *Story making in Education and Therapy*. London: JKP.
- Gersie, A. (1992). *Earthtales: storytelling in Times of Change*. London: Green Print.
- Gersie, A. ed. (1996). *Dramatic Approaches to Brief Therapy*. London: Jessica Kingsley Publishing.
- Gillham, B. (2000), *Real World Research: Case Study Research Methods*. London: Continuum.
- Glaser, B.G. Strauss, A.L. (2009). *The Discovery of Grounded Theory Strategies for Qualitative Research Fourth Edition*. New Jersey: Transaction Publishers.
- Goffman, E. (1990). *The Presentation of Self in Everyday Life*. London: Penguin.
- Goldstein, J.H. Ed. (1998). *Why we Watch – The Attractions of Violent Entertainment*. Oxford: Oxford University Press.
- Goleman, D. (1996). *Emotional Intelligence: why it can matter more than IQ*. New York: Bantam Books.
- Goodill, S. (2005). *An Introduction to medical dance/movement therapy: health care in motion*. London: Jessica Kingsley Publishers.
- Goodman, R. (2001). Psychometric properties of the Strengths and Difficulties Questionnaire (SDQ) in *Journal of the American Academy of Child and Adolescent Psychiatry*, 40, P.p. 1337–1345.

- Gorard, S. (2001). *Quantitative Methods in Educational Research. The Role of Numbers Made Easy*. London: Continuum.
- Gorard, S. Taylor, C. (2004). *Conducting Educational Research Series: Combining Methods in Educational and Social Research*. Berkshire: Open University.
- Gotz, P. J. LeCompte, M.D. (1984). *Ethnography and Qualitative Design in Educational Research*. Florida: Academic Press Inc.
- Goyal, A. Keightley, M.L. (2008). Expressive Art for the Social and Community Integration of Adolescents with Acquired brain injuries: a Systematic Review in *Research in Drama Education: The Journal of Applied Theatre and Performance*, 13: 3, P.p. 337 — 352.
- Grace, A. (2009). Dancing with Lassitude: a Dramaturgy from Limbo in *The Journal of Applied Theatre and Performance* Vol. 14, No. 1, February 2009, P.p.15-29.
- Graddol, D. Maybin, B. (1994). *Researching Language and Literature in Social Context*. UK. Open University Press.
- Grainger, R. (1987). Evaluation in Dramatherapy in Milne, D. ed. *Evaluating Mental Health Practice*. London: Croom Helm.
- Grainger, R. (1990). *Drama and Healing – The Roots of Dramatherapy*. London: JKP.
- Grainger, R. (1995) *The Glass Of Heaven. The Faith of the Dramatherapist*. London: JKP.
- Grainger, R. (1999). *Researching the Arts Therapies – A Dramatherapists Perspective*. London: JKP.
- Grassat, B. (1977). *Violence and the Sacred*. USA: John Hopkins University Press
- Gregory, I. (2003) *Ethics in Research*. London: Continuum.

- Gunaratnam, Y. Oliver, D. (2009). *Narrative and Stories in Health Care – Illness, Dying, and Bereavement*. Oxford: Oxford University Press.
- Hammersley, M. (1990). *Modern Educational Thought: Classroom Ethnography*. Buckingham UK: Open University Press.
- Hammersley, M. (1992) *What's Wrong with Ethnography*. London. Routledge.
- Harris, R. (1990). *Language, Saussure and Wittgenstein – How to Play Games with Words*. London: Routledge.
- Harris, R. (2003) *Saussure and his Interpreters – Second Edition*. Edinburgh: Edinburgh University Press.
- Heathcote, D. Herbert P. (1978). A Drama of Learning: Mantle of the Expert in *Theory into Practice*, Vol. 24, No. 3, *Educating through Drama* (Summer, 1985). London: Taylor & Francis P.p.173-180.
- Heathcote, D. (1995). *Drama for Learning*. London: Heinemann.
- Heuscher, J. (1963). *A Psychiatric Study of Fairytales: Their Origin Meaning and Usefulness*. Illinois: Charles C Thomas Publishing.
- Hewlitt Taylor, J. (2002). Inside Knowledge. Issues in Insider Research in *Nursing Standard* 16. 46. P.p. 33-35.
- Hobson, M. (1998). *Jacques Derrida – Opening Lines*. London: Routledge.
- Hodgson, A. Sours K (1997). *Daring and Beyond 14-19 Qualifications, Frameworks and Systems*. London: Kogan Page.
- Holloway, P. Seebohm, H. (2011). When Worlds Elide: Culture, Dialogue and Identity in Multi -Professional Settings in *Dramatherapy The Journal of The British Associations of Dramatherapists* Volume 33. Number 1. March 2011, P.p. 4 - 15.

- Holmes, P. Karp, M. ed. (1991). *Psychodrama Inspiration and Technique*. London: Routledge.
- Holmwood, C. (2005). A Tale of Tales' - Clinical Study in *Journal of the British Association of Dramatherapists* No 1. Spring 2005. P.p. 19 -23.
- Holmwood, C. (2008). An investigation into the space where Drama and Dramatherapy meet. What does this mean in conceptual and practical terms for practitioner and participant? in *Working Papers of the Warwick Suminer Group*. Espinosa, R. Jones, I. (Ed). Warwick: Institute of Education. University of Warwick. P.p. 59 -74.
- Hornbrook, D. (1998). *Education and Dramatic Art. Second Edition*. London: Routledge.
- Hosler, D. Vesper, N. (1993). An Exploratory Study of the Factors with the Parental Savings for Post-Secondary Education, in *Journal of Higher Education*. 64 (2) P.p. 140 -165.
- Houghman, R. (2006) Numinosity, Symbol and Ritual in the Sesame Approach in *The Journal of the British Association of Dramatherapists* Vol 28. No. 2. Autumn 2006 p.p. 3 – 7.
- Howard Bailey, B. (2011). By Any Other Name Feedback on Titles in *The Prompt Newsletter of the British Association of Dramatherapists*, June 2011 P.p. 10 – 11.
- Howe, C. (1997). *Gender and Classroom Interaction A Research Review*. Edinburgh: The Scottish Council for Research Education.
- Hughes, M.A. Hayhoe, G. F. (2007) *A Research Primer for Technical Communication, Methods Exemplars, and Analyses*. London: Taylor & Francis.
- Jennings, S. (1975). *Creative Therapy*. London: Kemble.

- Jennings, S. (1978). *Remedial Drama*. London: A&C Black, Theatre Arts Books.
- Jennings, S. ed. (1987). *Dramatherapy Theory & Practice for Teachers and Clinicians*. London: Routledge.
- Jennings, S. (1992). *Dramatherapy with Families, Groups and Individuals: Waiting in the Wings*. London: Jessica Kingsley Press.
- Jennings, S. (1993). *Play Therapy with Children. A Practitioners Guide*. Oxford: Blackwell Scientific.
- Jennings, S. (1995). *Theatre Ritual & Transformation the Senoi Temiars*. London: Routledge.
- Jennings, S. ed. (1997). *Dramatherapy: Theory & Practice Volume 3*. London: Routledge.
- Jennings, S. (1998). *Introduction to Dramatherapy Theatre & Healing Ariadne's Thread*. London: JKP.
- Jennings, S. ed. (2009). *Dramatherapy & Social Therapy – Necessary Dialogues*. Sussex: Routledge.
- Jennings, S. Cattanach, A. Mitchell, S. Meldrum, B. (1994). *The Handbook of Dramatherapy*. London: Routledge.
- Jennings, S. Minde, A. (1993). *Art Therapy and Dramatherapy Masks of the Soul*. London: JKP.
- Johnson, L. O'Neil, C. ed. (1989). *Dorothy Heathcote – Collected Writings on Education and Drama*. London: Hutchinson.
- Jones, K. (1983). *Beyond Progressive Education*. London: Macmillan.
- Jones, P. (1996). *Drama as Therapy, Theatre as Living*. London: Brunner Routledge.

- Jones, P. (2005). *The Arts Therapies A Revolution in Health Care*. London: Bruner Routledge.
- Jones, P. (2007). *Drama as Therapy, Theory, Practice and Research. Second Edition*. London: Bruner Routledge.
- Jones, P. ed. (2010) *Drama As Therapy Volume 2 Clinical Work and Research into Practice*. Hove UK: Routledge.
- Jones P. (2012) 'Childhood Today and the Implications for Dramatherapy in School' in Leigh, L. Girsch, I. Dix, A. Haythorne, D. (eds) *Dramatherapy with Children , Young People and Schools. Enabling Creativity, Sociability, Communication and Learning*. London: Routledge.
- Jones, P. Dokter, D. (2008). *Supervision in the Arts Therapies: Supervision of Dramatherapy*. Hove UK: Routledge.
- Jones, P. Welch, S. (2010) *Rethinking Children's Rights: Attitudes in Contemporary Society*. London: Continuum Books.
- Jorgensen, D. L. (1998). *Applied Social Research Methods Volume 15. Participation Observation. A Methodology for Human Studies*. Thousand Oaks: Sage Publishing.
- Jung, C. (1964). *Man and His Symbols*. London: Picador.
- Jung, C. (1959). *The Archetypes and the Collective Unconscious, Collected Works Volume 9 part 2*. London: Routledge and Kegan Paul.
- Karkou, V. Sanderson, P. (2006). *Arts Therapies: A research Based Map of the Field*. Edinburgh: Elsevier.
- Karkou, V. ed. (2010). *Arts Therapies in Schools. Research and Practice*. London. Jessica Kingsley Publishing.
- Kellet M. (2006) *Children as Active Researchers: a New Research*

- Paradigm for the 21st century?* London. Economic & Social Research Council.
- Kelly, G.A. (1955). *The Psychology of Personal Constructs*. New York: Norton.
- Key Stage 3 National Strategy: Drama Objectives Bank
 @ nationalstrategies.standards.dcsf.gov.uk/node/47052
- Kodish, E. (2005) (Ed) *Ethics and Research with Children: A Case Based Approach*.
 Oxford: Oxford University Press.
- Laban, R. (1980) *The Mastery of Movement Fourth Edition Revised by Lisa Ullmann*.
 Plymouth: Macdonald & Evans.
- Lahad, M. (1992) Story Making in Assessment Methods for Coping with Stress: Six
 Piece Story Making and BASIC Ph. in *Dramathery Theory & practice 2* Jennings, S.
 ed. London: Routledge.
- Lahad, M. Jennings, S. (1999). *Introduction to Developmental Play therapy: Playing
 and Health - Persephone's Journey*. London: JKP.
- Lahad, M. (2000) *Creative Supervision the use of Creative Arts Methods in Supervision
 and Self Supervision*. London: JKP.
- Landy R. (1991) The Dramatic Basis of Role Theory in *The Arts in Psychotherapy*. Vol.
 18. P.p. 29-41. USA: Pergamon Press.
- Landy, R. (1982). *Handbook of Educational Theatre*. USA: Greenwood Press.
- Landy, R. (1993). *Persona and Performance: The Meaning of Role in Drama, Therapy,
 and Everyday Life*. New York: Guilford Press.
- Landy, R. (1994). *Drama Therapy: Concepts and Practices Second Edition*. Springfield
 Illinois: Charles C. Thomas.
- Landy, R. (1996A). *Persona and Performance: The Meaning of Role in Drama,
 Therapy, and Everyday Life*. New York: Guildford Press.

- Landy, R. (1996B). *Essays in Drama Therapy: The Double Life*. Jessica Kingsley
- Landy, R. (1997A). Drama Therapy The State of The Art in *The Arts in Psychotherapy*, Vol. 24, No. 1, P.p. 5-15.
- Landy, R. (1997B). *Drama Therapy and Distancing; Reflections on Theory and Clinical Application* The Arts in Psychotherapy, Vol. 23, No. 5, P.p. 367-373.
- Landy, R. (2001). *New Essays in Drama Therapy: Unfinished Business*. Springfield, IL: Charles C. Thomas.
- Landy, R. (2008). *The Couch and the Stage. Integrating Words and Actions in Psychotherapy*. New York: Jason Aronson.
- Langley D. M. (1995). The Path to Professionalism: Are we Training Dramatherapists or Psychotherapists in *The Journal of the British Association for Dramatherapists*. Volume 17. Nos. 1. and 2. Summer 1995 P.p. 27 – 39.
- Lehmann, H. T. (2006). *Post Dramatic Theatre*. Oxon: Routledge.
- Leigh, L. Dix, A. Gersch, I. Haythorne, D. eds. (2012) *Dramatherapy with Children, Young People and Schools Enabling Creativity, Sociability, Communication and Learning*. London: Routledge.
- Lighthill, B. (2007) Working Shakespeare, Citizenship and PSHE – A Pedagogic Marriage Made in Heaven? in *Working Papers of the Warwick Summer Group Volume Three*. Ed. Jones, I. Pablo Maji-Ramos, J. Institute of Education, University of Warwick Press. P.p. 107 -120.
- Lindkvist, M. (1998) *Bring White Beads When You Call Upon The Healer*. USA: Rivendell House.
- Lowe, R. (2007). *The Death of Progressive Education*. Abingdon: Routledge.

- Malchiodi C.A. (2012). *Handbook of Art Therapy – Second Edition*. New York: The Guilford Press.
- Mason, J. (1989). *Against Therapy*. London: Harper Collins.
- Massey, D. (1994). *Space, Place and Gender*. London: Polity Press.
- Massey, D. (2005). *For Space*. London: Sage.
- Matarasso, F. (1997) *Use or Ornament – The Social Impact of Participation in the Arts*. Arts Council of Great Britain: Comedia.
- McFarlane, P. Harvey, J. (2012) *Dramatherapy & Family Therapy in Education – Essential Pieces of the Multi-Agency Approach*. London: JKP.
- Mauthner, M. Birch, M. Jessop J, Miller, T (2002) *Ethics in Qualitative Research*. Thousand Oaks: Sage.
- Miller, A. (1949) *Death of a Salesman*. London: Penguin.
- Miller, A. (2007). *Philosophy of Language. Second Edition*. Oxon. Routledge Taylor & Francis Group.
- Milioni, D. (2001). Social Constructionism and Dramatherapy: Creating alternative discourses in *The Journal of the British Association of Dramatherapy*. Vol. 23. No 2. Autumn 2001 P.p. 10 -17.
- Min Y. (2001) 'How Total Learning Challenge has Approaches Co-Facilitation and Group Work in Schools in *Dramatherapy Journal of the British Association of Dramatherapists*. Vol. 23. No 1. Spring 2001. P.p. 25 – 28.
- Mitchell, S. (1994) A Therapeutic Theatre Model in Jennings, S. Cattanach, A. Mitchell, S. Chesner, A. Meldrum, B. *The Handbook of Dramatherapy*. London: Routledge.

- Moore, D. S. (2009). *The Basic Practice of Statistics Fifth Edition*. London: Palgrave Macmillan.
- Morgan, N. Saxton, A. (1987). *Teaching Drama. A Mind of Many Wonders*. Cheltenham: Stanley Thornes Publishers.
- Moss, P. Petrie, P. (2002). *From Children's Services to Children's Space's. Public Policy Children and Childhood*. London: Routledge Farmer.
- Muijs, D. (2004) *Doing Quantitative Research in Education with SPSS*. New York: Sage Publications.
- Neelands, J. Goode, T. (2001). *Structuring Drama Work. Second Edition*. Cambridge: Cambridge University Press.
- Neelands, J (2004). *Beginning Drama 11-14 Second Edition*. David Fulton Publishers.
- Neelands, J. (2007). Taming the Political: the Struggle Over Recognition in the Politics of Applied Theatre. *In Research in Drama Education* Vol. 12, No. 3, November 2007, P.p. 305 - 317.
- Neelands, J. (2009). Acting Together: Ensemble as a democratic process in life and art in *Drama Education: The Journal of Applied Theatre and Performance*, 14:2. P.p.173-189.
- Neelands, J. (2010) *Creating Democratic Citizenship Through Drama Education. The Writings of Jonothan Neelands*. O'Connor, P. ed. Stoke: Trentham Press.
- Nesbary, D.K. (2000). *Survey Research & the Word Wide Web*. USA: Allyn & Bacon.
- Neumann, S. B. McCormick S. (1995). *Single-subject Experimentation Research: Applications for Literacy*. USA: International Reading Association.
- Nicholson, H. (2000). *Teaching Drama 11- 18*. London: Continuum

- Nicholson, H. (2005). *Applied Drama Theatre & Performance Practices*. Hampshire (UK): Palgrave Macmillan.
- Nussbaum, M. (1986). *The Fragility of Goodness*. Cambridge: Cambridge University Press.
- Olejnik, S. Algina, J. (2000). Measures of Effect Size for Comparative Studies: Applications, Interpretations, and Limitations in *Contemporary Educational Psychology* 25, 241–286.
- O’Neil, C. Lambert, A. (1990). *Drama Structures – A Practical Handbook for Teachers*. Cheltenham: Stanley Thornes Publishing.
- Ortner, S. B. ed. (1999) *The Fate of Culture Geertz and Beyond*. California: University of California Press.
- O’Toole, J. (1992). *The Process of Drama Negotiating Art & Meaning*. London: Routledge.
- O’Toole, J. (2006). *Doing Drama Research. Stepping into Enquiry in Drama Theatre and Education*. Australia: Drama Australia.
- Paolo, J. Knill, E. G. Levine, S. K. (2005). *Principles and Practice of Expressive Arts Therapy: Toward a Therapeutic Aesthetic*. London: Jessica Kingsley Publishers.
- Payne, H. ed. (1993). *Handbook of Inquiry in the Arts Therapies, One River Many Currents*. London: JKP.
- Pendle, A. Rowe, N. (2010). Beyond Dramatic Truth: Theatre within the Therapeutic Encounter in *RiDE: The Journal of Applied Theatre and Performance* Vol. 15, No. 1, February 2010. P.p. 89 -102.
- Pendzik, S. (2006). On dramatic reality and its therapeutic function in drama therapy in *The Arts in Psychotherapy* 33 (2006). P.p. 271–280.

- Penn-Edwards, S. (2004). Visual Evidence in Qualitative Research: The Role of Video recording in *The Qualitative Report* Volume 9 Number 2 June 2004. P.p. 266-277.
- Pinar, W.F. Reynolds, W. M. Slattery, P. Taubman, P. M. (2008) *Understanding Curriculum*. Peter Lang: New York
- Pitruzella, S. (2004). *Introduction to Dramatherapy. Person and Threshold*. East Sussex: Bruner Routledge.
- Primary National Strategy. (2003). *Speaking, Listening, Learning: Working with Children in Key Stages 1 and 2 Drama – Making it Work in the Classroom*. London. Crown Copyright.
- Propp, V. (1968). *The Morphology of The Folktale*. Texas: University of Texas Press.
- Przeworski, A. Teune H. (1970). *The Logic of Comparative Social Inquiry*. New Jersey: John Wiley & Sons.
- Quibill, T. (2010). The Searching Drama of Disaffection – Dramatherapy Groups in a Whole School Context in Karkou V ed. *Arts Therapies in Schools Research & Practice*. London: JKP
- Read Johnson, D. Emunah, R. (2009). *Current Approaches in Dramatherapy (Second Edition)*. Springfield Illinois: Charles C Thomas Publishers.
- Read Johnson, D, Pendzik, S. Snow, S. (2011) *Assessment in Dramatherapy*. Illinois: Charles C. Thomas Publishing.
- Robinson, K. (2001). *Out of Our Minds Learning to be Creative*. Oxford: Capstone.
- Rocco, T.S. Hatcher T. Creswell J.W. (2011). *The Handbook of Scholarly Writing and Publishing*. San Francisco: Jossey Bass.
- Rotrou, J. (1968). Saint Genest by Lockert Lacy. (Translator) in *More Plays by Rivals of Corneille and Racine*. USA: The Vanderbilt University Press Nashville.

- Rousseau, C. Benoit, M. Gauthier, M. Lacroix, L. Alain, N. Viger Rojas, M. Moran, A. Bourassa, D. (2007) Classroom Drama Therapy Program for Immigrant and Refugee Adolescents: A Pilot Study. *In Clinical Child Psychology and Psychiatry, Vol. 12, No. 3*, P.p. 451-465
- Rowland, S. (1984). *The Enquiring Classroom – An Introduction to Children’s Learning*. Sussex: The Falmer Press.
- Rozik, E. (2002). *Rethinking Ritual and Other Theories of Origin, the Roots of Theatre*. Iowa: University of Iowa Press.
- Ruddy, R.A. Dent-Brown, K. (2007). *Drama therapy for schizophrenia or schizophrenia-like illnesses*. Cochrane Database of Systematic Reviews Issue 1: CD005378.
- Sale, J. E. M. Lohfied, L.H. Brazil, K. (2002) Revisiting the Quantitative-Qualitative Debate: Implications for Mixed-Methods Research in *Quality & Quantity* 36: P.p. 43–53.
- Salas, J. (2009). *Playback Theatre: A frame for Healing* in Read Johnson, D. Emunah, R. *Current Approaches to Dramatherapy*. Springfield Illinois: Charles C Thomas Publishing.
- Sanger, K. (2001). *The Language of Drama*. London: Routledge.
- Saussure, F. (2006). *Course in General Linguistics*. Illinois. Open Course Classics.
- Saxton, J. Miller, C. ed. (1998). *Drama & Theatre in Education: The Research of Practice the Practice of Research*. Brisbane: IDEA Publications.
- Schattner, G. and Courtney, R. (1981). *Drama in Therapy. Vols. 1 & 2*. New York: Drama Book Specialist.

- Schechner, R. (1995). *The Future of Ritual – Writings on Culture and Performance*. London: Routledge.
- Schechner, R. (2003). *Performance Theory*. Routledge Classics.
- Scheff, T. (1979). *Catharsis in Healing, Ritual and Drama*. Berkeley, CA: University of California Press.
- Scheff, T. (1981). The Distancing of Emotion in *Psychotherapy: Theory, Research and Practice*, 18. P.p. 46 – 53.
- Schon, D. A. (1983). *The Reflective Practitioner: How Professionals Think in Action*. London: Temple Smith.
- Sennett, R. (2004). *Respect the Formation of Character in an Age of Inequality*. London: Penguin.
- Sibbett, C. (2007) Art Therapy in Cancer Care: Revelatory Expression and Inclusion of Liminal and taboo Issues in Spring D. ed. (2007) *Art in Treatment Transatlantic Dialogue*. Illinois: Charles C. Thomas. P.p. 124 -142.
- Skillbeck M. (1970). *John Dewey*. London: Collier-Macmillan
- Slade, P. (1954). *Child Drama*. London: University of London Press.
- Slade, P. (1958). Dramatherapy as an aid to Becoming a Person in *Guild Lecture No 103. The Guild of Pastoral Psychology (Reprinted 2003)*.
- Slade, P. (1995). *Child Play*. London: Jessica Kingsley Publishing.
- Smith, M. Davidson, J. Cameron, L. Bondi, L. eds. (2009). *Emotion, Place and Culture*. Farnham: Ashgate Publishing Limited.
- Somers, J. ed. (1996) *Drama & Theatre in Education. Contemporary Research*. Canada: Captus Press.

- Stake, R. E. (1995). *The Art of Case Study Research*. Thousand Oaks: Sage Publications.
- Stanislavski, C. (1937). *An Actor Prepares*. London: Geoffrey Bless Ltd
- Stanislavski, C. (1950). *Building a Character*. London: Max Reinhardt Ltd.
- Stanislavski, C. (1961). *Creating a Role*. London: Elisabeth Reynolds Hapgood.
- Stanworth, M. (1988). *Gender and Schooling a Study of Sexual Divisions in the Classroom. Explorations in Feminism*. London: Hutchinson Education.
- Stenhouse, L. (1978). Case Study and Case Records: Towards a Contemporary History of Education in *British Educational Research Journal*, Vol. 4, No. 2. P.p. 21 -39.
- Stocker, B. (2006). *Routledge Philosophy Guidebook to Derrida on Deconstruction*. London: Routledge.
- Strawbridge, S. (2004) Story: A Personal Reflection in *The Journal of the British Association of Dramatherapists* Vol. 26. No. 1. Spring 2004 p.p. 14 – 17.
- Targeted Mental Health in Schools (TAMHS) (2008) *the Evidence to Inform Your Approach: a Practical Guide for Head Teachers and Commissioners*. Nottingham: DCSF Publications. Crown Copy Wright.
- Tashakkori, A. Teddlie, C. (2003). *Handbook of Mixed Methods in Social & Behavioural Research*. Thousand Oaks: Sage Publications.
- Teddlie, C. Tashakkori, A. (2009). *Mixed Methods Research. Integrating Quantitative and Qualitative Approaches in the Social and Behavioural Sciences*. Thousand Oaks: Sage.
- Thiessen, B. L. (1998): Shedding the Stagnant Slough Syndrome: Interdisciplinary Integration, in *Creativity Research Journal*, 11:1, 47-53

- Thomas, G. Pring, R. ed. (2004). *Conducting Educational Research Series: Evidence Based Practice in Education*. Berkshire UK: Open University Press.
- Thomas, J.R. Nelson, J.K. Silverman, S.J. (2005). *Research Methods in Physical Activity*. Illinois USA: Human Kinetics.
- Tselika-Portman E. ed. 1999. *Supervision and Dramatherapy*. London: Jessica Kingsley Publishing.
- Tuan, Y.F. (2003). *Space and Place the Perspective of Experience*. Minneapolis: University of Minnesota Press.
- Tuckman, B.W. (1965). Developmental Sequence in Small Groups in *Psychological Bulletin* 63. (6). P.p. 384-399.
- Turner, T.S. (1977). Transformation, Hierarchy and Transcendence: A Reformation of Van Gennep's Model of The Structure of Rites de Passage in *Secular Ritual* eds. Moore, S.F. Myerhoff, B.G. The Netherlands: Van Corcum. P.p. 53-70.
- Turner, V. (1982). *From Ritual to Theatre – The Human Seriousness of Play*. New York: PAJ Publications.
- Underwood, M.K. Mayeux, L. Risser, S, Harper, The Ecstasy and the Agony of Collecting Sociometric Data in Public School Classrooms: Challenges, Community Concerns, and Pragmatic Solutions in Leadbeater, B. Bannister, E. Benoit, C. Jannsson, M Marshall, A, Riecken, T. (2006) in *Ethical issues in community-based research with children and youth*. Toronto: University of Toronto Press.
- United Nations (1989). *Convention on the Rights of the Child* .Geneva: United Nations.
- Van Gennep, A. (1960) *Rites of Passage*. Chicago: University of Chicago Press.

- Van Vuure, P.J. (2004). Meeting the mentor: the role of the teacher-director in engineering a Hero's Journey for participants in an Educational Drama Workshop Series in *Research in Drama Education* Vol. 9, No. 2, September 2004 p.p. 211 -227.
- Vinogradav, S. Yalom, I.D. (1989). *Group Psychotherapy*. USA. American Psychiatric Press.
- Von Franz, M.L. (1977). *Individuation in Fairy Tales*. Zurich: Spring Publications
- Von Franz, M.L. (1996). *Interpretation of Fairy Tales*. Massachusetts: Shambhala Publications.
- Wagner, B. J. (1998). *Educational Drama and Language Arts. What Research Shows*. Portsmouth New Hampshire: Heinemann.
- Wallace, M.J. (1998). *Action Research for Language Teachers*. Cambridge: Cambridge University Press.
- White, M. Epstein, D. (1990) *Narrative Means to Therapeutic Ends*. New York: Norton & Company.
- Willett, J. (1964). *Brecht on Theatre, The development of an Aesthete*. London: Methuen.
- Willett, J. (1978). *The Theatre of Bertolt Brecht*. London: Eyre Methuen.
- Williams, R. (1977). *Marxism and Literature*. Oxford: Oxford University Press.
- Winnicott, D.W. (1971). *Playing and Reality*. London: Routledge.
- Winston, J. (1996). Emotion, Reason and Moral Engagement in Drama. In *Research in Drama Education: The Journal of Applied Theatre and Performance*, 1: 2. 189 - 200
London: Routledge.
- Winston, J. (2004). *Drama and English at the Heart of the Curriculum Primary and Middle Years*. London: David Fulton Publishers.

- Winston, J. (2010). *Beauty & Education*. London: Routledge.
- Wittgenstein, L. (1922). *Tractatus Logico-Philosophicus*. London: Kegan Paul.
- Wolcott, H.F. (1995). *The Art of Field Work*. California: Alta Mira Press.
- Yin, R.K. (2003). *Applications of Case Study Research*. Thousand Islands: Sage Publications Inc.
- Yin, R. K. (2009). *Case Study Research. Design & Methods Fourth Edition*. Thousand Islands: Sage Publications Inc.
- Zipes, J. (2002). *Breaking the Magic Spell Radical Theories of Folk and Fairy Tale*. Kentucky: University Press of Kentucky.
- Zurcher, L. A . Jr. (1969). Stages of Development in Poverty Program Neighbourhood Action Committees in *The Journal of Applied Behavioural Science*, 1969, 5(2) P.p. 223-258.

Audio Interviews

- Cleaver, J. (8.5.09) Personal Interview at his workplace.
- Dramatherapy Midlands – (13.6.09) Group Interview, Dudley, West Midlands.
- Jennings, S. Blog Interview; <http://creativefrequency.blogspot.com/> (17.11.07).
- Landy, R. (9.9.07). Personal Interview -At the Annual Conference of the British Association of Dramatherapist University of York.
- Read, Johnson D. (8.9.07) – Personal Interview - At the Annual Conference of the British Association of Dramatherapist University of York.
- Students at School 'A' (25.3.09).
- Staff at School 'A' (22.4.09).
- Students & Staff at School 'B' (1.4.09).

APPENDIX 1

The traditional linear Approach Is it this simple?

Arts

Sciences

Theatre

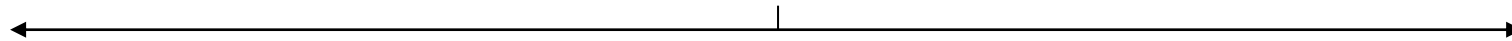
Drama

TIE

Dramatherapy

Psychodrama

Psychotherapy



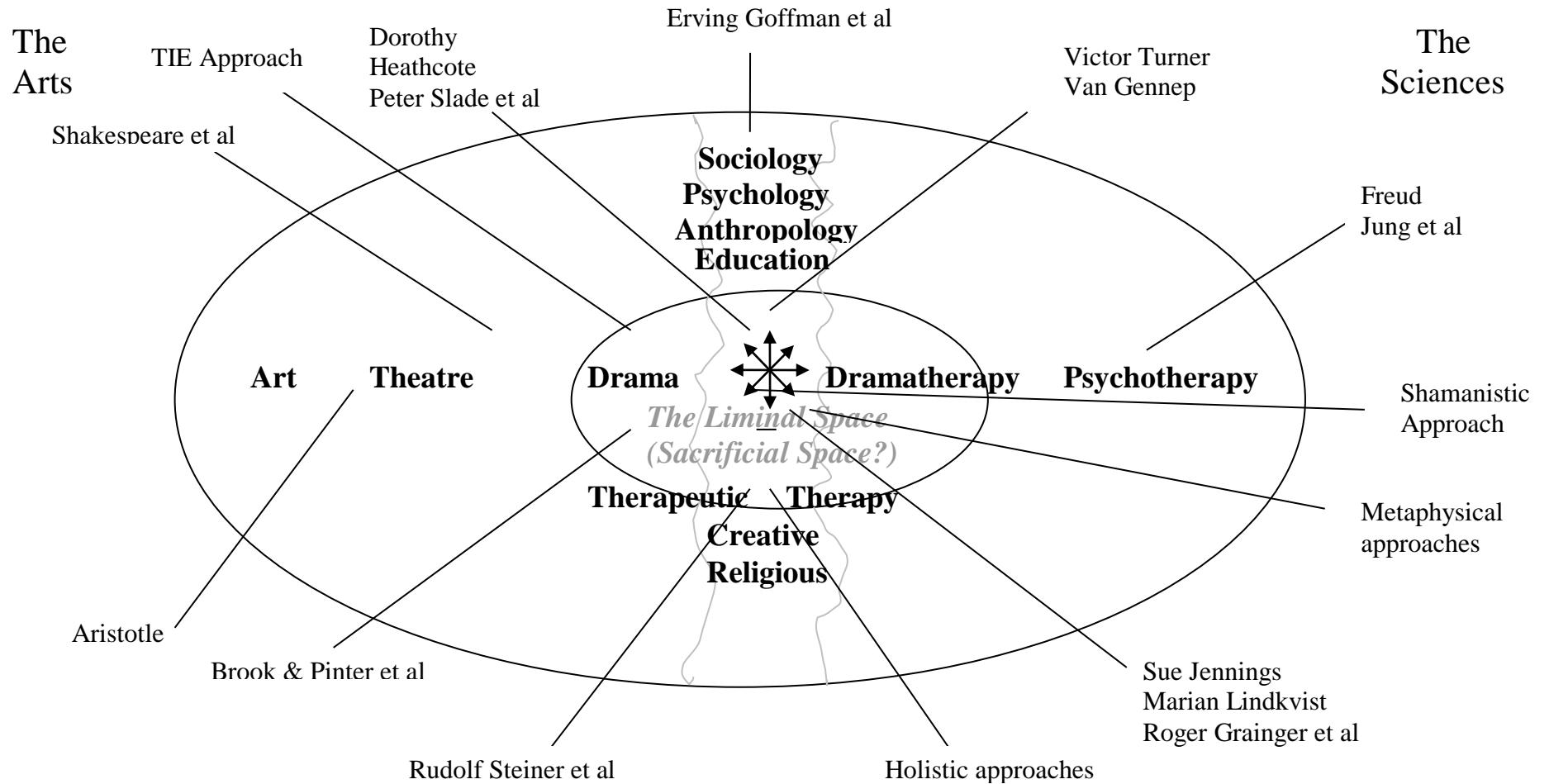
Sociology,
Psychology,
Anthropology,
Religion,
Culture,
Shamanism,
Holisticism,
Medicine,
modernism,
post modernism,
magic,
metaphysics

Maybe it should be more like
the creative wheel below....

This is far too simplistic an
approach because it does not take
into account the vast array of
concepts listed above

APPENDIX 2

The Creative Wheel



A wheel is forever turning, there is no up or down, it can be looked at from different sides and angles. Different angles suggest different perspectives, but the hub is always at the centre.

APPENDIX 3

Survey Request

Dear colleagues I am currently conducting PhD research at the University of Warwick into the differences between Drama and Dramatherapy.

I am calling on all Dramatherapists and Drama teachers between September and December 2007 to assist me with my research by clicking on

<http://www.community-drama.co.uk/research.htm>

Please click onto one of the two surveys:

Dramatherapist Survey This survey is for qualified and student Dramatherapists only.

Drama Teacher Survey This survey is for Drama Teachers who are not qualified as Dramatherapists.

The survey is a quick and easy tick box style and will take no longer than five minutes.

This survey is also been advertised on appropriate research websites. Please tell your colleagues so I can build some concrete data to aid me in my research. Thanks!

If you have any queries contact

C.A.Holmwood@warwick.ac.uk

With Thanks Clive Holmwood – Dramatherapist

APPENDIX 4

Attitudinal Dramatherapy Questionnaire

As part of PhD Study in the links between Drama Theatre and Dramatherapy at the University of Warwick

This questionnaire is designed to find attitudinal Responses from student drama teachers and qualified drama teachers understanding of theatre and drama compared to dramatherapy. Your responses will form statistical data and compared to similar surveys sent to Dramatherapists. The surveys will be compared and contrasted to find any thematic similarities differences and trends. A summarised copy of this report will be sent to those who have indicated an interest. All information will be treated as confidential and used purely as statistics

This is an on-line survey follow the link below to the main survey. You only need to tick boxes as appropriate. Please give your first response it will take no longer than five minutes.

NB. If you are a qualified drama teacher and a qualified Dramatherapist please do not fill in this survey.

Your support is most appreciated

Clive Holmwood
Post Graduate PhD Student
University of Warwick

For further information contact: C.A.Holmwood@Warwick.ac.uk

Question 1 Your Current Teacher Status

Please tick one box only

I am a:

Student drama teacher (Please go to Question 4)

Qualified drama teacher

Retired drama teacher

Question 2 Where You Trained as a drama teacher

Tick One Only

I am a UK citizen who trained as a drama teacher in the UK
I am a non-UK citizen who trained as a drama teacher in the UK
I am a non UK citizen who trained as a drama teacher outside of the UK.
I am a UK citizen who trained as a drama teacher outside of the UK.

If a non UK citizen please state your nationality:

Question 3 Length of Time as a Drama Teacher

Please tick one box only

How many years have you been qualified as a drama teacher?

1-5 years 5-10 years 10-15 years 15 years +

Question 4 Teaching Environment

In which of the following do (did) you primarily teach drama (tick one only)

State Primary/Middle School age 5-11
State Secondary School age 12-16
Private Primary/Middle School age 5-11
Private Secondary School age 12-16
Further Education College age 16+
Higher Education/University age 18+
Other Please Describe.

Question 5 Your Training

How would you best describe your training? Please tick one box only.

Bachelor of Education – (Teacher Training)

Bachelor of Arts Followed by a PGCE

Coming into teaching from another profession
Please state profession:

Other route to teaching:

If other route, please describe:

Question 6 Attitudes to drama theatre and dramatherapy

Please tick your first responses to the following statements.

Answer Yes or No

Have you ever heard of Dramatherapy?
Do you have a basic knowledge of what Dramatherapy is?
Have you ever read any Dramatherapy Literature?
Do you have an interest in dramatherapy?
Have you ever spoken to a qualified Dramatherapist?
Have you ever attended a Dramatherapy Lecture?
Have you ever been part of a dramatherapy group?

.

Question 8 Statements on Drama and Dramatherapy

1 Strongly agree 2 agree 3 neither agree or disagree 4 disagree 5 strongly disagree
(This would be set out in box format)

Please tick your first responses to the following statements

Drama can be a powerful medium
I dislike the idea of Dramatherapy
I have no interest in Dramatherapy
There is no merit in Dramatherapy
Anyone can run a Dramatherapy Group.
My role as drama teacher collides with that of a Dramatherapist
Drama can be both entertaining and therapeutic at the same time
I believe drama can have a therapeutic effect in the classroom setting.
I have witnessed the therapeutic effect of drama in the classroom setting.
In a drama teacher context I have worked alongside a Dramatherapist.
I am interested in investigating dramatherapy further
I would like to train as a Dramatherapist.

Question 9

Is there any other comment you would like to make about the connections between drama teaching and Dramatherapy?

Question 10

Would you be willing to be interviewed on you views as a further development of this research? If yes please enter an email address and or telephone number below

Question 11

If you would like to receive a final report from this survey please include your e-mail address below.

APPENDIX 5

Attitudinal Dramatherapy Questionnaire

As part of PhD Study in the links between Drama Theatre and Dramatherapy at the University of Warwick

This questionnaire is designed to find attitudinal responses from both student, qualified and retired Dramatherapists about each person's understanding of the importance of theatre and drama (and the teaching of it) within dramatherapy. Your responses will form statistical data and be compared to similar surveys aimed at drama teachers understanding of the therapeutic elements of drama theatre and Dramatherapy. The surveys will be compared and contrasted to find any thematic similarities differences and trends. A summarised copy of this report will be made available to those who request it. All information will be treated as confidential and used purely as statistics.

This is an on-line survey follow the link below to the main survey. You only need to tick boxes as appropriate. Please give your first response it will take no longer than five minutes.

Your support is most appreciated

Clive Holmwood
Post Graduate PhD Student
University of Warwick

For further information contact: C.A.Holmwood@Warwick.ac.uk

Question 1 Your Current Dramatherapy Status

Please tick one box only

I am a:

Student Dramatherapist (Please go to Question 4)

Qualified Dramatherapist

Retired Dramatherapist

Question 2 Where You Trained as a Dramatherapist

Tick One Only

I am a UK citizen who trained as a Dramatherapist in the UK

I am a non-UK citizen who trained as a Dramatherapist in the UK

I am a non UK citizen who trained as a Dramatherapist outside of the UK.
I am a UK citizen who trained as a Dramatherapist outside of the UK.

Question 3 Length of Time as a Dramatherapist

Please tick one box only

How many years have you been qualified as a Dramatherapist?

1-5 years 5-10 years 10-15 years 15 years +

Question 4 Your Training

How would you best describe your training? Please tick one box only.

Theatre Model Approach (e.g. Hertfordshire Training course)

Sesame Approach (Central School)

None UK

None specific

Other

If other Please describe:

Question 5 Prior Study Please tick one box only.

My first degree prior to Dramatherapy Training was in:

Drama / Theatre (Pure)

Drama Teaching

English /Drama Teaching

Another arts related subject

Psychology

Nursing or other allied health profession

Another science related subject

No First Degree

Other

Please describe if other

Question 6 Attitudes to Dramatherapy and drama

Please tick your first responses to the following statements.

1 Strongly agree 2 agree 3 neither agree or disagree 4 disagree 5 strongly disagree
(This would be set out in box format)

Drama and theatre processes are essential to dramatherapy practice?

Dramatherapy has nothing to do with theatre?

It is essential to have a good grounding in drama and theatre to be a
Dramatherapist?

I always have drama and theatre in mind during dramatherapy work?

A Dramatherapist is not an artist?

A Dramatherapist should be a good drama teacher?

Question 7 Dramatherapist Attitudes to Drama Theatre and Dramatherapy

Please tick your first responses to the following statements.

1 Strongly agree 2 agree 3 neither agree or disagree 4 disagree 5 strongly disagree
(This would be set out in box format)

As a Dramatherapist:

I have a good knowledge of drama and theatre

I believe all drama and theatre can be therapeutic

I believe non Dramatherapists are confused about the difference between drama
and theatre which can be therapeutic and Dramatherapy

I can be confused about the difference between Dramatherapy and drama and
theatre which is therapeutic

I can explain clearly to non Dramatherapists the differences between theatre and
drama which is therapeutic and dramatherapy

In a drama class context there can be a time when drama can become therapeutic

In a drama class context there can be a time when drama can become Dramatherapy

It is acceptable for non-Dramatherapists to work in the field of Drama and theatre
which is therapeutic

Not enough debate is had on the difference between Dramatherapy and theatre and
drama which is therapeutic.

In a Dramatherapy context I have worked alongside a Drama teacher.

I work closely with drama teaching colleagues from non-dramatherapy backgrounds in my work.

Question 8

Is there any other comment you would like to make about the connections between drama teaching and Dramatherapy.

Question 9

Would you be willing to be interviewed on your views as a further development of this research? If yes please enter an email address and or telephone number below

Question 10

If you would like to receive a final report from this survey please include your e-mail address below.

APPENDIX 6

Drama Class/ Dramatherapy Survey

To answer the questions tick the box which best describes how you feel.

1. I have enjoyed taking part in the class/group.

Strongly agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. I believe the class / group has helped me with my confidence

Strongly agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. I believe I have learned a variety of drama skills in this class/group

Strongly agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. This class / group has helped me to work better with others I already get on with

Strongly agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. This class/ group has helped me to work better with people I don't get on so well with

Strongly agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. I think the class / group teaches you about emotions

Strongly agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7. I think this class / group has helped me think about my emotions and feelings towards others

Strongly agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8. I would like to continue doing more drama / dramatherapy at school

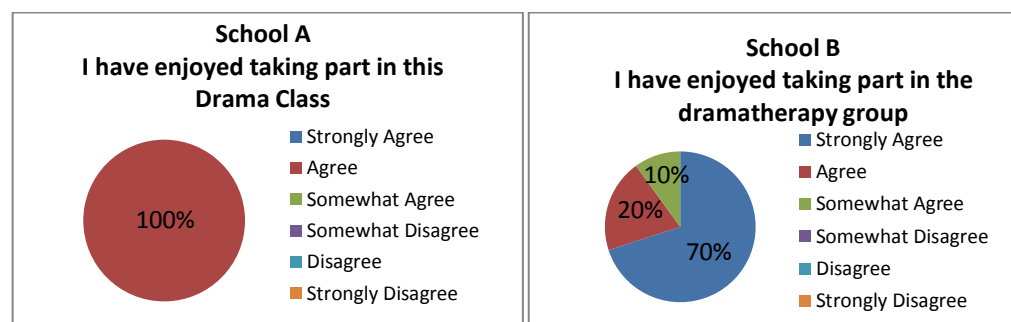
Strongly agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. Is there anything else you would like to say about being in the drama class? If so please write in the box below.

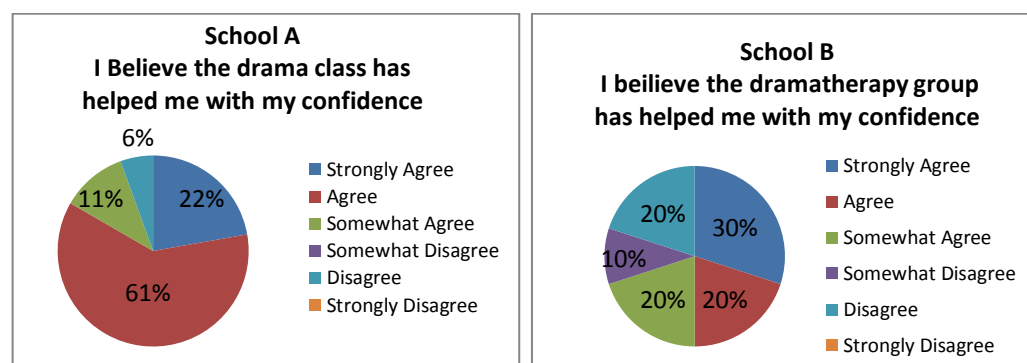
APPENDIX 7 Student Perceptions Survey

In this appendix I propose to carry out additional triangulation (Hosler & Vesper 1993) of student perceptions by analysing a short survey carried out with students in both the drama teaching and dramatherapy groups. This survey has not produced any statistically significant results as an analysis of question 2 below has shown. I have chosen to use percentages as a way of representing student responses to ease referencing. The survey was answered by 18 students in the drama class (School 'A') and 10 students in the dramatherapy group (School 'B'). Both groups were asked the same questions in relation to their group. The scales of responses were based on a likert scale¹⁰³.

Question 1

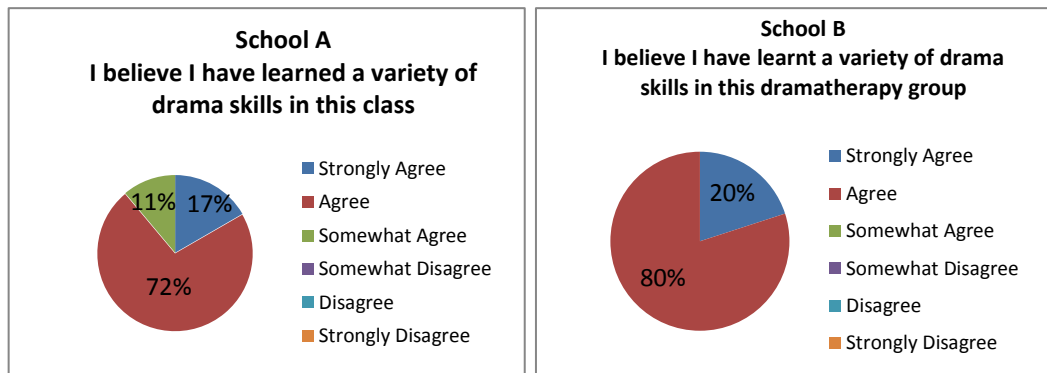


Question 2

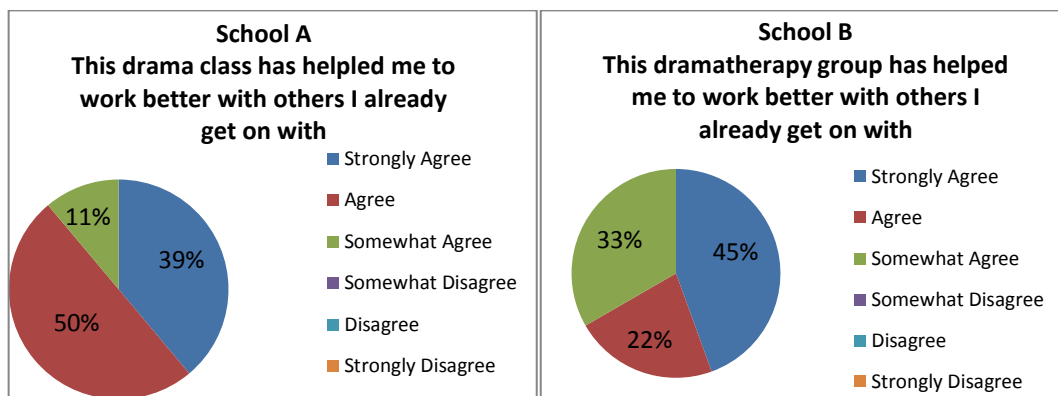


¹⁰³ There are unequal numbers between the groups; the size of respondents is also small. It was inevitable that student samples could be no larger than the number of students who took part in the original research and were available at each school on the day the survey was carried out.

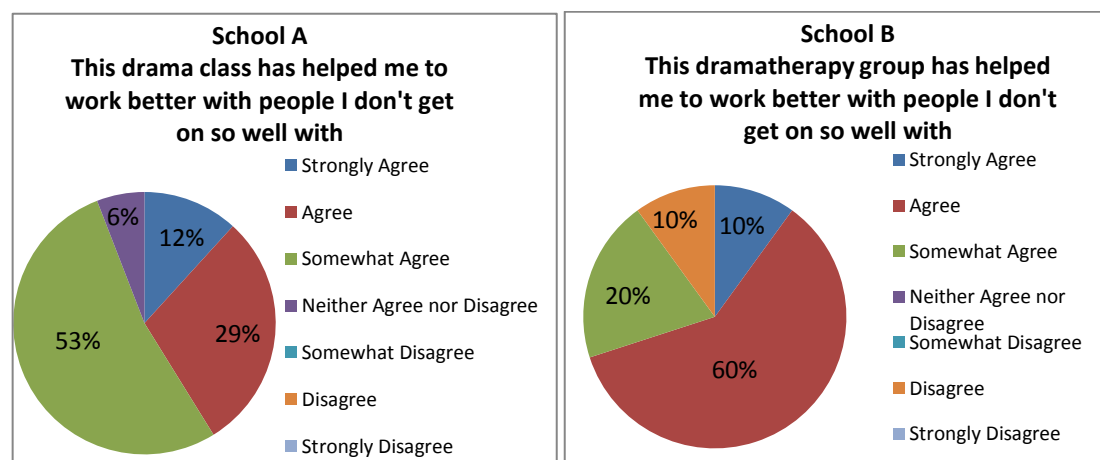
Question 3



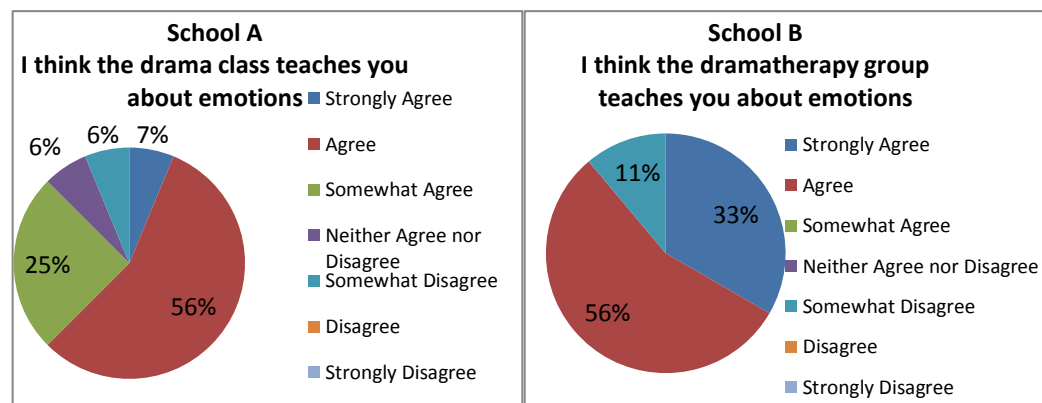
Question 4



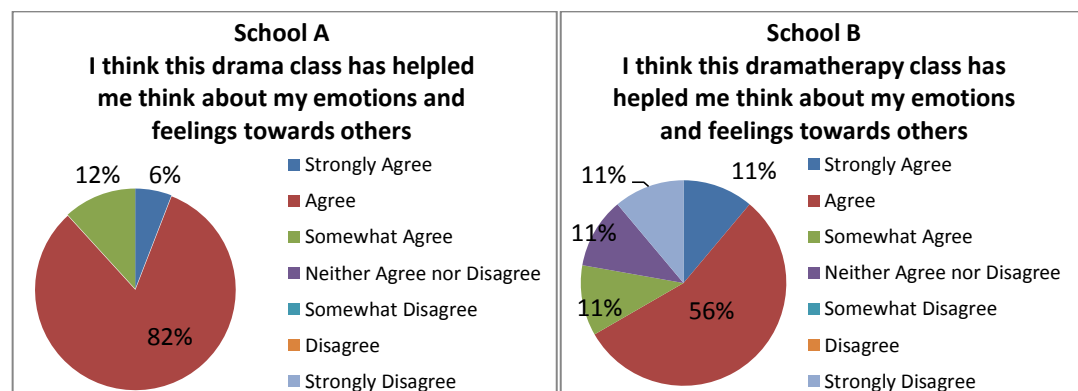
Question 5



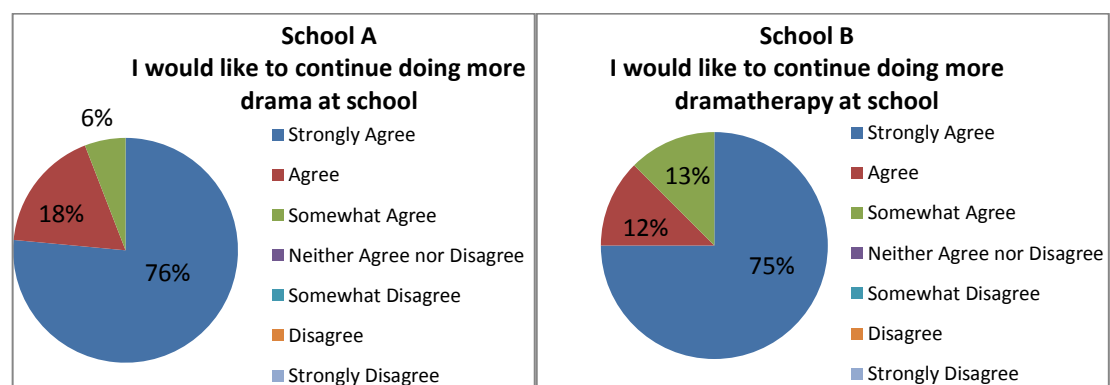
Question 6



Question 7



Question 8



Question one shows a majority of the dramatherapy group had a stronger enjoyment response to the work. This maybe because the work was different from their usual work; they came out of other classes to attend, and they had been

specially selected. Students acknowledged to me that the dramatherapy group was additional to their normal curriculum. In school 'A' it was a scheduled time for a drama class, they would have been doing drama if not as part of the research with me then as part of their normal curriculum. In one sense it was less special for students in school 'A'.

In question two a higher proportion of students in the dramatherapy group, strongly agreed that the group helped their confidence. However overall 82% of students from school 'A' agreed, or agreed strongly, as opposed to 50% of students from school 'B', suggesting that a higher proportion of students in the drama class generally felt it aided their confidence. An independent 'T' test states $p = 0.187$ well above the significant level of probability which is $p = 0.05$ or below. We therefore conclude the difference in mean scores between the two groups ($2.70 - 2.06 = 0.64$) is not a statistically significant difference in mean scores. Therefore there is no evidence that dramatherapy students were significantly more likely than drama students to report that 'the class/group has helped me with my confidence'. Since the difference between drama and dramatherapy students are not significant in question 2 - which has the biggest difference - it is highly unlikely that any of the other questions will be statistically significant. We can therefore assume that a dramatherapy group will not automatically help develop confidence more effectively than a drama class. This is further evidence as discussed earlier of the commonalities across both disciplines.

Question three shows that although the dramatherapy work in School 'B' was not focussed on developing specific drama skills students appear to feel a little more strongly that they have learned these skills compared to the drama class. In both schools students were introduced to a range of new ways of working and students in school 'B' may have understood new dramatic approaches shown to them as being skills they had actually learnt. Conversely students in school 'A' may feel that they need to master a 'skill' before they can feel good about it, therefore this operates on a deficit model if the skill is not achieved. In dramatherapy there is not an emphasis on learning skills. There is thus an ideological clash between teaching and therapy from this perspective. However I have discussed earlier in this research that as Neelands' states skills need to be connected 'through a blurring of the boundaries between personal and social learning and academic learning; learning between subjects as much as within them' (2010:177). It is this blending of personal and practical skills that is the point here. Therapeutic approaches have less reliance on the curriculum and therefore may be able to aid student skills more holistically.

In question 5 a majority of the dramatherapy group agreed or agreed strongly that the group assisted them to work better with students they didn't get on so well with. This contrasts interestingly with responses to question four. The dramatherapy group students may be suggesting that they feel the group is more effective in assisting them with more difficult relationships than in the drama teaching class. The responses to question six also appear to follow on naturally from the previous one. A higher proportion of the students in School 'B' agreed or agreed strongly that the dramatherapy group teaches them about their emotions as opposed to School 'A'.

In question seven a higher proportion at school 'B' 'strongly agreed' that the dramatherapy helped them with thinking about their own feelings a greater proportion of students at School 'A' 'agreed'. This does appear at odds with the previous two questions focussing on emotions generally and students' abilities to develop relationships with people they don't get on so well with. It also suggests that the dramatherapy group does not exclusively have a remit on supporting young people dealing with their emotions, which is a similar view to the statistical analysis of question two. However the question only asks them to 'think' about their emotions. Thinking about emotions and being able to work with, develop and manage them at a personal level in relation to personal issues is a different level of work which fits more in the realm of therapy than education. Students at School 'A' may also see this as a 'skill' they are developing – this fits with the classroom curriculum culture.

In question eight the same percentage of students in each group felt they would like to continue with the drama education / dramatherapy groups. Which might suggest students in both groups engaged well in the processes (and gained a degree of satisfaction and enjoyment to the level that they would wish to continue the experience).

This brief survey relates to the specific work carried out in the two case studies, and acknowledges the small sample size and the differing numbers in each group. However there is a degree of correlation with the survey responses and issues analysed through individual interviews in the main body of this research– such as

areas around development of general confidence within drama and more specifically the managing of more difficult relationships in dramatherapy.

To summarise the data from this survey is not as I have stated earlier statistically significant, as proven in question two. It does show that student's perceptions acknowledge that drama and dramatherapy share general commonalities, in that they can both assist with developing general levels of confidence and ability to work with others in groups. Student perceptions acknowledge that dramatherapy approaches may be more useful when looking at more complex emotions and relationship difficulties within the classroom environment, though this is unlikely to be statistically significant.

APPENDIX 8

OFSTED REPORT SCHOOL A 2007 (Edited Highlights)

Inspection judgements

Key to judgements: grade 1 is outstanding, grade 2 good, grade 3 satisfactory, and grade 4 inadequate

Overall effectiveness 1

Achievement and standards

Grade: 1

Personal development and well-being

Grade: 1

Quality of provision

Teaching and learning

Grade: 1

Curriculum and other activities

Grade: 1

Care, guidance and support

Grade: 1

Leadership and management

Grade: 1

OFSTED REPORT SCHOOL B 2009 (Edited Highlights)

Inspection judgements

Key to judgements: grade 1 is outstanding, grade 2 good, grade 3 satisfactory, and grade 4 inadequate

Overall effectiveness of the school

Grade: 3

Achievement and standards

Grade: 3

Personal development and well-being

Grade: 2

Quality of provision

Teaching and learning

Grade: 3

Curriculum and other activities

Grade: 2

Care, guidance and support

Grade: 2

Leadership and management

Grade: 3

APPENDIX 9

Creative Arts Department Scheme of Work - Drama

Title/Activity –		KS	Year	Duration –		Staff Resp. –	
<u>Speaking and Listening</u>	<u>Range of activities</u>					<u>Personal Learning & Thinking Skills</u>	
1. 1. Use a variety of dramatic techniques to explore ideas, texts and meaning.	1. 1. Improvising/working in role. Understanding and being able to use: Non-verbal drama, mime, symbolism, thought tracking, still pictures, freeze frames, marking the moment, pace, role-play, audience participation, verbal machine, vocal collage, one-word drama, monologue and masks to communicate meaning in their performances.			Teaching Styles		Self-managers	Independent enquirers
2. Use different ways to convey action, character, atmosphere and tension.	2. Devising, scripting and performing in plays. Using music, pace, pause, timing, lighting to create atmosphere and tension. Working in different theatre styles and genres.			Visual		Creative Thinker	Reflective Learners
3. Appreciate how the structure and organisation of scenes and plays contribute to dramatic effect.	3. Using a range of structures: Chronological, montage, flashback, flash forward, cross-cutting to structure plays. Using Naturalistic and Non-naturalistic drama to present stories to an audience.			Auditory		Team Workers	Effective Participators
4. Critically evaluate intension and performance	4. Discussing and reviewing performances. Peer assessment of performances/self assessment/use of drama terms in assessment.			Kinaesthetic			

	Lesson 1
Learning Objective (WALT)	
Learning Outcomes (WILF)	
Teacher Input	
Starter	

Main Activity				
Plenary				
Homework				
Extension (G & T)				
Differentiation				
Assessment opportunities AFL				
Resources				
Functional Skills	Literacy	Numeracy	ICT	Citizenship
Risk Assessment				
<u>Cross Curriculum Dimensions/Links</u>		<u>Arts College</u>		
<u>Attitudes and Attributes</u>		<u>Every Child Matters</u>		

APPENDIX 10

Research Questions for Drama Teachers

1. What do you know of the history to teaching drama in your school? What historical developments have influenced the school both prior to and during your work at the school? Does the school's current status impact on any of the above directly? (i.e. Arts / Science specialist status).
2. Who or what would you describe as your main influences as a drama teacher both in training and since. Are there any particular pioneers in drama education or strongly relate or refer to?
3. Are there any drama educators etc. whose approach you strongly disagree with.
4. How would you describe your own personal approach to drama education, what style or approaches do you strongly favour and encourage and what are the positives for students coming from this.
5. How does your approach or style to drama education agree with or differ from both the overall approach to education in the school and drama education in particular. Do you find it easy to knit your personal approach in with that of the schools?
6. How similar or different are your approaches to drama education from that of the researcher/teacher.
7. Have you noticed times in the past when you have noticed students engaging in drama from either a more emotional or therapeutic level. How have you been able to develop or manage this in the classroom or after? How able have you felt to develop this to support the student's needs?
8. Do you personally feel that drama has not only an educational value but the potential to be of emotional or therapeutic value to students? If so do you see it as fitting in within the current climate in the school, and should it be separate or integrated into main stream drama education?
9. Any further comments you would like to make based on our conversations or observations in the lessons.

APPENDIX 11

Student Questions

1. Tell me what you have liked / disliked about the last ten weeks?
2. Has the drama class over the last ten weeks helped you with your confidence if so in what way?
3. What drama skills do you feel you learnt over the last ten weeks?
4. Has the group helped you work more effectively with other students in the class - if so how and in what way?
5. Is there a particular moment you have enjoyed from the last ten weeks?

APPENDIX 12 Drama Teacher Observer Questions

For Drama Teachers Only

Video Response

Your Name:

School (Insert A or B)

Group (Insert Drama Teaching or Dramatherapy)

Video (Insert 1 or 2) (Insert Boys or Girls)

(Please see also notes at the end of this document)

Observe each video and complete one form for each. You may find it helpful to respond to the following questions (below) though respond as you feel. As a drama teacher I am interested in your professional opinion of each video clip. I don't expect you to respond as a therapist but you may feel you wish to comment on the videos from your understanding of what dramatherapy might be and how or why aspects of the work might be therapy or therapeutic or educational or all three.

1. What as a teacher are the main observable teaching points you have observed in this video and are they addressed in the discussions afterwards?
2. What drama strengths or otherwise do you observe in the students?
3. How does the teacher/therapist respond in the teaching/therapy environments? What observable differences are there in the two approaches in your view?
4. What discernible differences can you observe in the drama teaching class as opposed to the dramatherapy group?
5. What strikes you as odd surprising, interesting or different in either the drama teaching or dramatherapy?
6. Has this exercise challenged or changed any of your assumptions about the differences between drama teaching and dramatherapy.

Expandable Box for your responses:

Some things to think about: To put this into drama teaching context Jonathan Neelands (Beginning Drama 11-14:2005) has described three kinds of drama as follows:

Drama as personal and social education

In this school many of the pupils have low self-esteem and lack effective social skills for productive and constructive interpersonal relationships. Drama is not offered as an examination subject because the levels of truancy make it near impossible to complete the required practical coursework. In this school, drama is valued for the contribution it makes to the personal, social and moral education of the pupils, as well as for being an immediate and practical forum for creativity.

Drama as English

In the second school, drama at KS3 (11–14) is taught as part of English but it has its own curriculum documentation and status. There are two strands that are emphasised – the personal and social rewards to be gained from the literary study, performance and watching of plays and the contribution that drama can make to the development of literacy. The aims and the objectives for the drama curriculum closely reflect the references to drama in the Statutory Orders for English and the assessment is either related to the national SATs for Shakespeare and Speaking and Listening or to written work in response to drama.

Drama as subject

The final school in the sample shares many of the social characteristics of the first but it is further into the process of regeneration. In a climate of league tables, performance indicators and local competition for resources the school is keen to boost the numbers of pupils achieving A–C grades in GCSE exams.

If you could consider each video in relations to these three types and comment on which is more prevalent this would be appreciated.

APPENDIX 13

Dramatherapy Observer Questions

For Dramatherapists Only

Video Response

Your Name:

School (Insert A or B)

Group (Insert Drama Teaching or Dramatherapy)

Video (Insert 1 or 2) (Insert Boys or Girls)

(Please see also notes at the end of this document)

Observe each video and complete one form for each. You may find it helpful to respond to the following questions (below) though respond as you feel. As a dramatherapist I am interested in your professional opinion of each video clip. I don't expect you to respond as a drama teacher but you may feel you wish to comment on the videos from your understanding of drama teaching. You might suggest how or why aspects of the work might be educational therapeutic or therapy or all three.

1. What as a dramatherapist are the main observable therapeutic moments you have observed in this video and are they addressed in the discussions afterwards?
2. What drama strengths or otherwise do you observe in the students?
3. How does the therapist/teacher respond in the therapy/teaching environments? What observable differences are there in the two approaches in your view?
4. What discernible differences can you observe in the drama teaching class as opposed to the dramatherapy group.
5. What strikes you as odd surprising, interesting or different in either the drama teaching or dramatherapy?
6. Has this exercise challenged or changed any of your assumptions about the differences between dramatherapy and drama teaching.

Expandable Box for your responses:

Some things to think about: Phil Jones in Drama As Therapy (1996) has described Nine Core Processes used in dramatherapy. If you could consider each video in relations to these nine core processes and comment on their prominence this would be appreciated. I have outlined Jones ideas below in case you are unfamiliar with them.

NB Jones has modified these ideas in his 2007 update I have used the 1996 definitions.

1. Dramatic Projection

Clients project aspects of selves or their experience into theatrical or dramatic experience.

2. Therapeutic Performance Process

The process of identifying a need to express a particular problematic issue followed by an arrival at an expression of that issue which in some way uses drama.

3. Drama therapeutic Empathy & Distancing

Empathy encourages emotional resonance, identification and high emotional involvement within work. Distancing encourages an involvement, which is more orientated towards thought, reflection and perspective. Both attitudes can be involved in dramatherapy. Often more abstract work can deal with painful issues from a safe distance.

4. Playing

A state of playfulness is created whereby the client enters into a special playing state.

5. Personification & Impersonation

A client represents a feeling, issue or person within a dramatic framework. They do this through impersonation, depicting something or playing a part, or through personification using objects such as toys or puppets to represent the material.

6. Interactive Audience and Witnessing

Witnessing is the act of being an audience to others or oneself within dramatherapy. Both acts are of equal importance.

7. Embodiment – Dramatizing the Body

The way the body relates to an individual's identity is an important element within dramatherapy. The use of mirrors here is appropriate.

8. Life Drama Connection

At times dramatherapy involves a direct dramatic representation of reality.

9. Transformation

Life events are transformed into enacted representations of those events (These could be referred to as rituals within a dramatherapy context)

APPENDIX 14 School 'A' Drama Assessment Criteria

These are the categories for Drama:

Discussion of issues, thoughts and opinions

Role work

Ability to work within a group

Evaluation

Ability to use specific drama forms and drama skills

Performance skills

Drama forms e.g. Improvisation, abstract/stylised work

Drama skills e.g. Monologue, thought tracking, freeze frame, flashback, hot seating

Level 1

- Listens to discussion
- Attempts to take on a role in response to stimuli
- Can be part of a group without being obstructive
- Occasionally contributes answers or relevant comments and may use some specialist key words
- Attempts to use a limited range of drama forms and skills
- Can occasionally perform to an audience

Level 2

- Listens to discussions and sometimes shares own thoughts and ideas
- Can sustain a role during improvisation
- Can be co-operative and supportive in a group
- Make some contribution when evaluating own and others work and attempts to use specialist keywords
- Can use a range of drama forms and skills under the direction of the teacher
- Has some awareness of performance skills and usually performs with some confidence

Level 3

- Listen to discussions and often shares own thoughts and ideas
- Styles in role for longer periods of time and starting to develop a range of characters
- Supportive group member who shares ideas

- More frequently evaluates their own and others work and is able to use a wider range of specialist keywords
- Can use a wider range of drama forms and skills under the direction of the teacher and can use some independently
- Shows greater awareness of the audience and uses a wider range of skills in performance

Level 4

- Listens attentively to discussions and actively contributes own thoughts and ideas
- More confident in a range of roles
- Shares ideas in group work and makes an attempt to shape and structure the work
- Can evaluate their own and others work more confidently and uses drama vocabulary appropriately
- Can use drama forms and skills (including writing) independently and more ambitiously
- Often performs with confidence and audience awareness

Level 5

- Contributes to all discussions proving to be an intelligent and thoughtful Communicator
- Creates varied and suitable roles in all situations in all situations
- Supportive group member who can shape and structure the work and give ideas to other students
- Can evaluate work and make informed and appropriate suggestions for improvement
- Can use a range of drama forms and skills (including writing) imaginatively and effectively
- Usually performs confidently with greater audience awareness

Level 6

- Makes a full contribution to discussions drawing on examples from a wide range of dramatic cultures
- Increasingly expert in different forms of characterisations
- Very good group member who can lead without dominating and can take on ideas from other group members
- Can evaluate with knowledge and understanding
- Can use a very wide range of drama forms and skills (including writing) with expertise
- Performs with flair and imagination ensuring audience appreciation

Level 7

- Makes a major contribution to discussions making connections with different forms and cultural traditions
- Characterises with skill and precision
- Sensitive and supportive in group work with an ability to negotiate responsibilities
- Makes informed and mature assessments and judgments about work using appropriate drama vocabulary and confidence
- Can use drama forms and skills (including writing) with flair and imagination to achieve higher levels
- A highly accomplished performer with clear and thorough understanding of how to communicate with an audience

Level 8

- Uses the language and conventions of theatre criticism when discussing issues and opinions
- Provides thoughtful characterisations with considerable skill, expertise and precision showing much insight into motivation
- Skilled at organising and developing others into greater success with more dependence
- Evaluates own and others work using specialist vocabulary, detailed analysis and an awareness of skills/expectations; can advise others on improvement
- Effectively uses a wide range of different skills and devices to communicate meaning
- Performance work excites, delights and stimulates the audience

Exceptional

- Talks about a wide range of theatre showing good supporting knowledge
- Participates effectively as part of an ensemble in a variety of performance produced independently
- Outstanding group skills taking great care over attention to detail and able to organise 'self' and others to rehearse in own time
- Evaluates and analyses at all stages of the process with clarity and expertise
- Outstanding ability to use all drama forms and skills evocatively
- Performs with ease and fluency to an exceptionally high level

APPENDIX 15

Jones P. (1996) Scale of Dramatic Involvement in Drama as Therapy Theatre as Life:
London Routledge P.p. 273 -274

1 Focus

a) Within the dramatic activity as a whole

Focussed

Occasionally Focused

Often Distracted

Distracted

☐
☐
☐
☐

b) In engaging with as if behaviours

Focussed

Occasionally Focused

Often Distracted

Distracted

☐
☐
☐
☐

2 Completion

The degree to which the client completes tasks

Complete all tasks

Complete some tasks

Complete no tasks

☐
☐
☐

3 Use of Imaginary Objects

The capacity for creating and sustaining the use of pretended objects in a manner
convincing to self and others

a) Can create and sustain pretended objects

☐

b) Can disengage from object at end of activity

☐

c) Can engage with others created objects

Until end of activity
all

during part of activity

Momentarily Not at

☐
☐
☐

4 Elaboration

Demonstrate the capacity to develop and initiate ideas within improvisation and play

No elaboration

Useful elaboration

Too much elaboration (Detracts)

☐
☐
☐

No engagement with others elaboration

Useful engagement with others
elaboration

☐
☐

5 Use of Space

Use of Space within dramatic activity: movement in improvisation, games or character based work

Uses available space easily	Uses space well	Confines self to small space
	In relation to others	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6 Facial Expression

Use of face to depict appropriate emotions or responses in pretend or improvised activity

Appropriate and constant Use of face	some attempts to use face	No use of face
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7 Body Movement

Using body effectively and appropriately to dramatic activity or characters, communicating information or messages appropriately

Appropriate and effective Use of body	Some use of the body	No use of the body
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Understanding information or messages communicated by others bodies within the dramatic work.

Constant	for some of the time	not at all
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8 Vocal Expression

Emotional relevance and projection within activities

Constant	for some of the work	not at all
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9 Social relationships

Awareness and response to others within the activities

Constant	for some of the work	not at all
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

APPENDIX 16 – Permission Letter School B

Dear Parent /Guardian,

Your son/daughter has been specially selected to take part in an exciting research project taking place at (name of school) in conjunction with the University of Warwick. The project will happen once a week in school time over one term between January and Easter 2009.

Your son/daughter will be invited to take part in a dramatherapy group lead by Clive Holmwood, a qualified dramatherapist and workshop leader.

Dramatherapy is a different way of using drama allowing people to think more about their feelings and emotions and dramatherapists are regulated by the Health Professions Council and are registered like other health professionals such as nurses and psychologists.

Your child has been specially selected for this project because they are part of the gifted and talented cohort in English and students who can add important 'pupil voice' to the project. The views of students are seen as highly important in modern education research. The word 'therapy' and 'special' can often have negative connotations in today's society suggesting there is something wrong with individuals taking part. Please rest assured your child has been selected because they are particularly able and not because they are seen to have difficulties.

Many teachers and therapists are very interested in how drama is used in schools and more recently how dramatherapy is used in schools to help young people feel good about themselves boosting confidence and resolving difficulties in friendships and relationships.

Mr Holmwood will be running a drama class in another secondary school and comparing that work to the dramatherapy done at (Name of school). Young people's views are now seen as being very important in research projects and I hope your son/daughter will be able to contribute to this exciting project that many teachers' therapists and other professionals will be interested in hearing about in the future.

As part of the research project sessions will be recorded on video or audio. The video will be destroyed at the end of the project. All pupils' names will be kept anonymous in the final written research project.

I very much hope you will discuss this at home and your son/daughter will want to take part in this exciting project and give their views as important co-researchers. I will arrange to meet all pupils in the autumn term with Mr Holmwood to explain to them more about the research.

APPENDIX 17 – Permission Letter School A

Dear Parent/Carer

Your child has been selected to take part in an exciting research project which is taking place at (name of school) in conjunction with the University of Warwick. The project will happen weekly in you child's drama lesson from January to Easter 2009.

The project will be led by Clive Holmwood who is a drama teacher and a trained dramatherapist. The session will explore the effectiveness of pupils learning in drama following two different approaches, drama education and drama theory.

Two schools are being used in this project (name of school) will focus on the effectiveness of drama education. Each project session will be recorded. This material will be destroyed at the end of the project. All pupils' names will be kept anonymous in the final written research.

Clive Holmwood will meet pupils in the autumn term to explain the project in more depth. If you have any questions please contact (name of class teacher) at the school.

A risk assessment is available on request at school.

Please ring (name of teacher) at the school if you do not give consent for a video and photographs to be taken of your child during the project which will be used for promotional materials for the school.